





# DAINTY-FORM

## Reducing Cream



### This Wonderful Reducing Cream Will Give You That Lovely Slender Figure

Thousands of stout persons have testified to the wonderful results obtained from **DAINTY-FORM** Reducing Cream, and in view of this, we feel perfectly safe in urging every stout person, man or woman to try **EVELYN NEVILLE'S**

## DAINTY-FORM Reducing Cream

The pure white cream that does reduce.

**MARTHA MANSFIELD:** I would not be without **DAINTY-FORM**.  
**ANN PENNINGTON:** **DAINTY-FORM** helped me become slender.  
**HELEN SHIPMAN:** **DAINTY-FORM** is entirely effective to slenderize.  
**MARJORIE PETERSON:** **DAINTY-FORM** is ideal to keep the figure slender.  
**NANCY LARNED:** **DAINTY-FORM** has done wonders for my figure.  
 These Leading Actresses prefer **DAINTY-FORM** to all other methods of reducing, realizing the importance of the guarantee of **EVELYN NEVILLE'S** recognized authority on Figural Beauty,—that **DAINTY-FORM** tightens the skin in exact proportion to the amount of flesh you lose—so that you can now reduce without fear of flabbiness or wrinkles!

### Results Guaranteed or No Pay

Whether you have 10 or 100 pounds of superfluous flesh, **DAINTY-FORM** will positively eliminate it, at any part of the face and body, quickly, safely and permanently. It is endorsed by physicians.  
**IT DOES ITS WORK THOROUGHLY**—pleasantly and with absolutely no inconveniences to you—it matters not how long you have been inconvenienced by too much fat or where it appears on your body—it matters not how many ways and means you have tried to reduce your weight, **DAINTY-FORM** will be a revelation to you; it can be applied to your—**ARMS—LEGS—NECK—ANKLE—BUST—HIPS—ABDOMEN**—or any part of the body you wish to reduce—if you suffer from the unsightliness of a double chin it will promptly reduce that also. Obesity specialists are using nothing but **DAINTY-FORM** on their patients without one single instance of failure or even complaint. So sure are we that you will have the same wonderful results as so many thousands of others, that we are willing to send you one \$2.00 jar or \$3.50 double size whichever you prefer, with our absolute guarantee that every penny of your money will be refunded if you are not thoroughly satisfied with results. Simply fill in and mail the coupon or write a letter with your money order, cash or check—and we will send **DAINTY-FORM** to you at once, in a plain container, so that no one need know you are using it if you do not wish them to. When it arrives, measure yourself, then use **DAINTY-FORM** just a few minutes a day for a few days. See how easy it is to lose as much as three inches of superfluous flesh a day—many others have done it. Note how much better you feel and look. In justice to yourself, investigate. See for yourself, how your superfluous flesh can be carried away so quickly, you can almost see it go. Take advantage of this unusual offer and mail the coupon NOW, while this is before you. Remember we guarantee results or no pay.

### How Much Overweight Are YOU?

Age	Ideal Weights for Women					
	4'10	5'	5'2	5'4	5'6	5'8
20	110	115	120	127	135	143
30	112	117	122	131	139	148
40	110	114	120	129	137	146
50	106	110	116	123	131	140

To the Trade—Druggists and department stores everywhere are daily stocking **DAINTY-FORM**. Write us for further information. **Dainty - Form Company, Inc., 15 W. 34th St., Dept. 100, New York.**

**COUPON**  
**DAINTY-FORM COMPANY, Inc.**  
 15 West 34th St., Dept. 100,  
 New York City.

Please send me one special jar of **DAINTY-FORM** for which I enclose  
☐ \$2.00 for special jar ☐ \$3.50 for double size jar. (State which you prefer)  
 It is agreed that you guarantee results and that the full amount of my money will be returned if I am not thoroughly satisfied with results.

Name.....  
 Address.....  
 City.....  
 State.....





# New Hair. for You in 30 Days -or Your Money Instantly Refunded

My amazing guarantee means just exactly what it says! I don't care how thin your hair is—I don't care if you are completely bald—if new hair fails to grow after using my method—then the test costs you absolutely **NOTHING!** The astonishing proof of what I have done for others is now yours—entirely free.

Simply mail the coupon below

By ALOIS MERKE

Founder of Famous Merke Institute, Fifth Avenue, New York

**N**O matter how long you have been bald—no matter how many different treatments you have taken without results—I have discovered a startling new treatment for baldness which I absolutely guarantee will grow new hair in 30 days—or every penny you have paid me will be instantly—and gladly—refunded.

No one has ever dared to make such a sweeping guarantee before! But do you suppose that I could make it unless I was absolutely confident that my treatment would do all I claim? Never! I would be out of business in a week. But I **KNOW** what my method will do. For in most cases, its remarkable value is shown by actual statistics covering thousands of cases treated—*only three people in every hundred asking the return of their money!*

## Not One Penny's Risk!

Now I realize that you have perhaps wasted a lot of time and money on treat-

ments which could **NEVER** restore your hair. Very likely you are skeptical. All right. I don't blame you. And I'll admit right here that my treatment may not help you either. For your case may be one of the three in every hundred that is absolutely hopeless. In any case, I want you to try my treatment at my risk—and if after 30 days you are not more than delighted with the results produced—then all you need do



is tell me so, and without asking a single question I'll mail you a check refunding every cent you have paid me. I don't want a cent of your money, unless I *actually grow hair on your head!* You, of course, are to be the sole judge.

## Entirely New Method

My treatment is the result of 17 years of experience gained in treating thousands of cases of baldness. This included many long years which I spent in such famous centers of scientific research as Heidelberg, Berlin, Paris, Geneva, and Buenos Ayres. And my method is entirely different from anything known or used before.

There is no massaging—no singeing—no "mange cures"—no unnecessary fuss or bother of any kind. Yet results are usually noticeable even after the very few first treatments.

My treatment proves that a big percentage of baldness is caused—not by *dead* hair roots—but by *dormant* hair roots, which can now be awakened and made to grow hair again. The reason other treatments failed is because they did not penetrate to these dormant roots. To make a tree grow, you would not think of rubbing "growing fluid" on the bark. Instead you would get right to the roots. And so it is with the hair.

In all the world there is only one method I know about of penetrating direct to the roots and getting nourishment to them. And this method is embodied in the treatment that I now offer you on my positive guarantee of satisfactory results, or the trial costs you nothing.

Already great numbers of men and women who only recently were bald or troubled with thin, falling hair have, through this method, acquired healthy hair that is the envy and admiration of all their friends. As for dandruff and similar scalp disorders, these in many cases disappear so quickly that it seems almost magical. The treatment can be used in any home in which there is electricity.

## Free Booklet Explains Treatment

If you will merely fill in and mail the coupon below, I will gladly send you—without cost or obligation—an interesting 32-page booklet, describing my treatment in detail.

This booklet contains much helpful information on the care of hair—and in addition shows by actual photographs what my treatment is doing for thousands of others.

No matter how bald you are—no matter if you are completely bald, this booklet will prove of deepest interest to you. So mail the coupon now—and it will be sent you by return mail.

**Allied Merke Institutes, Inc.**

512 Fifth Ave., Dept. 672, New York City

-----  
**Allied Merke Institutes, Inc.,**  
Dept. 672, 512 Fifth Avenue,  
New York City.

Please send me, without cost or obligation on my part, a copy of the new booklet describing in detail the Merke Institute Home Treatment.

Name.....  
(State whether Mr., Mrs. or Miss)

Address.....

City.....

## Actual Results

(Dozens of letters like the following are received every day by the Merke Institute.)

"In the short time I have used your treatment I have gained remarkable results. Dandruff has disappeared entirely. My scalp is now all full of fine new hair. I would not part with my treatment for 10 times its cost." A. W. B.

"The top of my head is now almost covered with new hair about one-half inch long. I have been trying five years, but could never find anything to make my hair grow until your treatment." T. C.

"Ten years ago my hair started falling. I used hair tonics constantly, but four years ago I displayed a perfect full moon. I tried everything—but without results. Today, however, thanks to your treatment, I am pleased to inform you that I have quite a new crop of hair one inch long. My friends are astonished at the result." F. H. B.



# SCREENLAND

The Independent Screen Magazine

FEBRUARY, 1924

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Myron Zobel, *President*

Frederick James Smith, *Editor*

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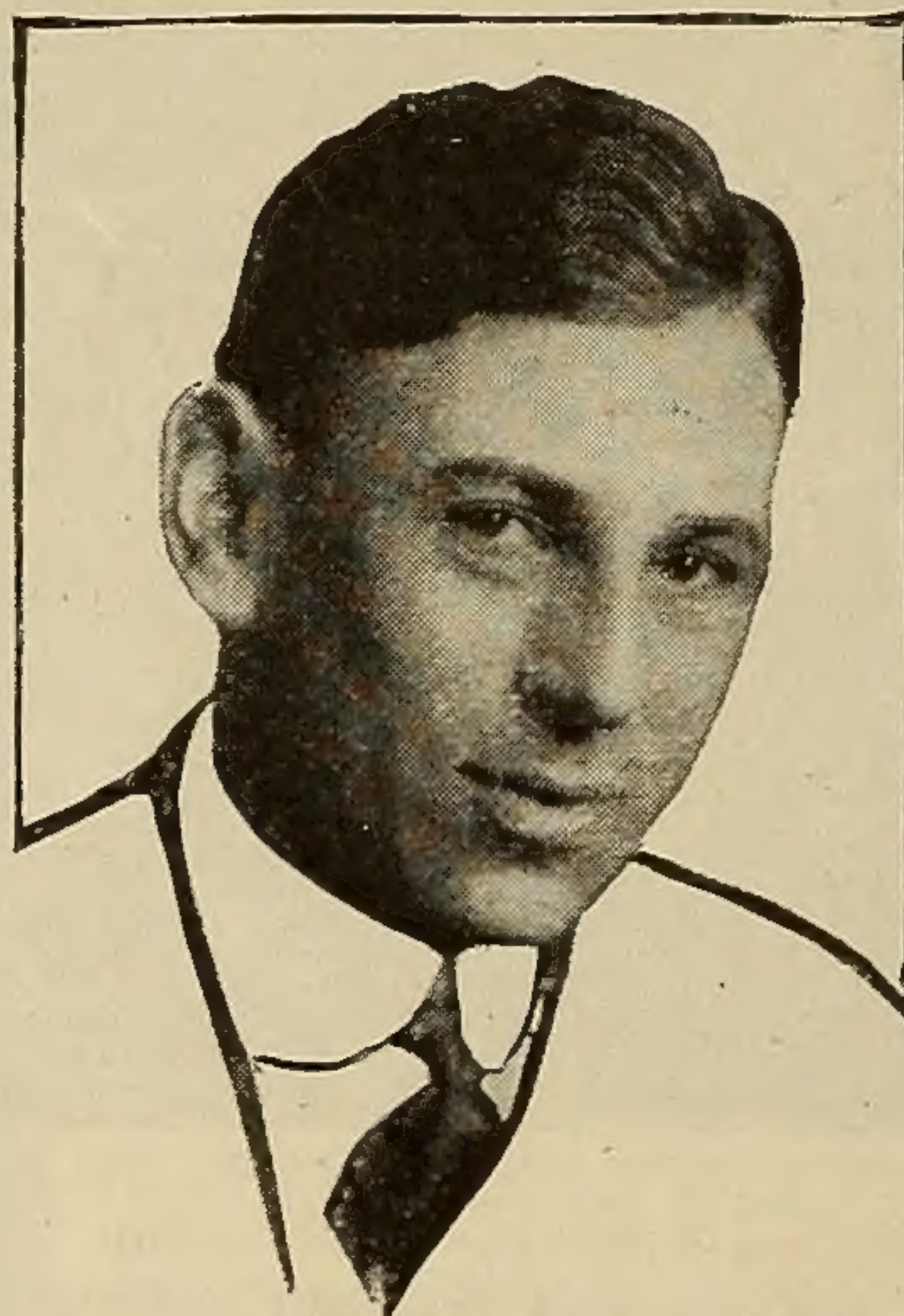
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**KORELL**  
Night Gloves  
and TWIN  
Bleaching Creams

*Hope Hampton*

HOPE  
HAMPTON  
IN THE  
"GOLD"  
DIGGERS



## Are Your Hands Admired?

**J**UST stop for a moment to consider how prominent and conspicuous other people's hands are. Then realize that **yours** are perhaps more so.

Beautiful, white, well-cared-for hands are among women's greatest charms. Famous beauties of the stage and screen recognize the importance of this fact and are among the most enthusiastic users of Korell Hand Beauty Sets. Women who for years have neglected their hands, women forced to do housework and wash dishes, women whose hands are yellow, sallow and blotched, **have**

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Hands are expressive of age, breeding and social position. Make sure that your hands express the charm of youth and the immaculate whiteness and cleanliness that always indicates care and good breeding.

Give your hands the refinement that gains poise and self-confidence. Give your hands the softness, whiteness and beauty that will make them one of your most admired and talked-of charms.

Korell Twin Bleaching Creams should not be confused with ordinary bleaches. Effective bleaches by themselves, they have still greater bleaching power when applied *together*, as directed.

Thanks to Korell Bleaching Creams and Medicated Night Gloves, the **original**, tested method, you can now whiten and beautify your hands overnight. All you have to do is apply first one cream, then the other, and wear the gloves a few hours daily or nightly. You'll notice improvement after one night's wear, and after wearing them a week, **YOU'LL BE ASTONISHED.**

You can also wear the gloves during the day while reading, resting or while doing your housework.

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## The Editor's Letter Box

SCREENLAND wants its readers to write about motion pictures—and the best contributed letters will be published in this department. All accepted letters will be paid for as regular contributions, and, when possible, a portrait of the writer will be published. SCREENLAND has created this department in order to be in immediate touch with its readers. It wants YOUR opinion—and it will pay YOU for it. Address all letters to THE EDITOR'S LETTER BOX, SCREENLAND, 119 West 45th Street, New York City. Send your portrait with your letter. It is impossible to return manuscripts or pictures.

THE EDITOR'S LETTER BOX,  
SCREENLAND.



☐ Mazie Turner Waters

Why hasn't Charles Ray received the unstinted applause he deserves for *The Girl I Loved*? Certainly the screen has never presented us with a more perfect bit of acting, yet, with the exception of a few critics (including Frederick James Smith, Herbert Howe and Constance Littlefield) he has not been accorded the *unanimous* appreciation that is his due. It seems that many critics, like the proverbial "fickle public," have no loyalty for a gifted actor temporarily miscast but save their plaudits for the "sta-combed" newcomers who spring up, like mushrooms, in the interim. We, who prefer genuine talent and characterization to new faces and "patent leather" hair, want more of Mr. Ray and his kind who play to the thinking public instead of to the box office. We would like to see him cast as the sensitive boy in Willa Cather's *One of Ours*, that poignant character study that won for her the Pulitzer prize. Miss Cather could trust him not to mutilate her story nor weaken it with the stereotyped happy ending.

Another question we would like to ask is, why Frank Keenan does not bring *Lightnin'* to the screen. Also, we wonder why Henry Walthall is wasted on small parts when he has given us the unforgettable Little Colonel of *Birth of a Nation* fame. Does precedent mean nothing in the picture world? Here we have an excellent reason for the speaking stage's

☐ SCREENLAND wants your opinions—and will pay you for them!

☐ Your portrait will be published with your contribution if it is accepted.

☐ See instructions at top of this column.

SCREENLAND

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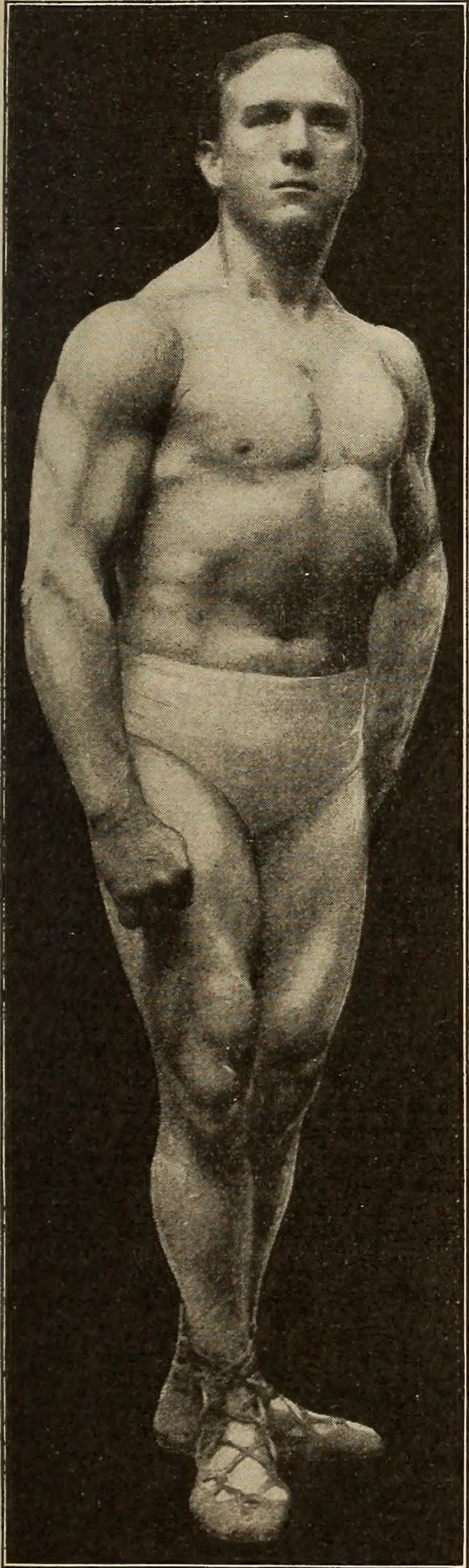
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Only a vigorous, virile, vital man is fit to be the father of children. Woman's instinct guides her aright in desiring for her mate a man able to protect her, and at the same time, physically fit for fatherhood.

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- |                                     |                                       |  |   |
|-------------------------------------|---------------------------------------|--|---|
| <input type="checkbox"/> Colds      | <input type="checkbox"/> Insomnia     | <input type="checkbox"/> Torpid Liver      | <input type="checkbox"/> Falling Hair         |
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| <input type="checkbox"/> Hay Fever  | <input type="checkbox"/> Bad Blood    | <input type="checkbox"/> Nervousness       | <input type="checkbox"/> Stomach Disorders    |
| <input type="checkbox"/> Asthma     | <input type="checkbox"/> Weak Eyes    | <input type="checkbox"/> Poor Memory       | <input type="checkbox"/> Pimples              |
| <input type="checkbox"/> Obesity    | <input type="checkbox"/> Anemia       | <input type="checkbox"/> Rheumatism        | <input type="checkbox"/> Blackheads           |
| <input type="checkbox"/> Headache   | <input type="checkbox"/> Debility     | <input type="checkbox"/> Gastritis         | <input type="checkbox"/> Round Shoulders      |
| <input type="checkbox"/> Thinness   | <input type="checkbox"/> Fear         | <input type="checkbox"/> Heart Weakness    | <input type="checkbox"/> Lung Troubles        |
| <input type="checkbox"/> Rupture    | <input type="checkbox"/> Neurasthenia | <input type="checkbox"/> Poor Circulation  | <input type="checkbox"/> Weak Back            |
| <input type="checkbox"/> Lumbago    | <input type="checkbox"/> Short Wind   | <input type="checkbox"/> Increased Height  | <input type="checkbox"/> Drug Addiction       |
| <input type="checkbox"/> Neuritis   | <input type="checkbox"/> Flat Feet    | <input type="checkbox"/> Despondency       | <input type="checkbox"/> Weaknesses (Specify) |
| <input type="checkbox"/> Neuralgia  | <input type="checkbox"/> Constipation | <input type="checkbox"/> Skin Disorders    | <input type="checkbox"/> Muscular Development |
| <input type="checkbox"/> Flat Chest | <input type="checkbox"/> Biliousness  | <input type="checkbox"/> Vitality Restored | <input type="checkbox"/> Great Strength       |

Mention other ailments I .....  
Name .....

Age..... Occupation.....

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City..... State.....



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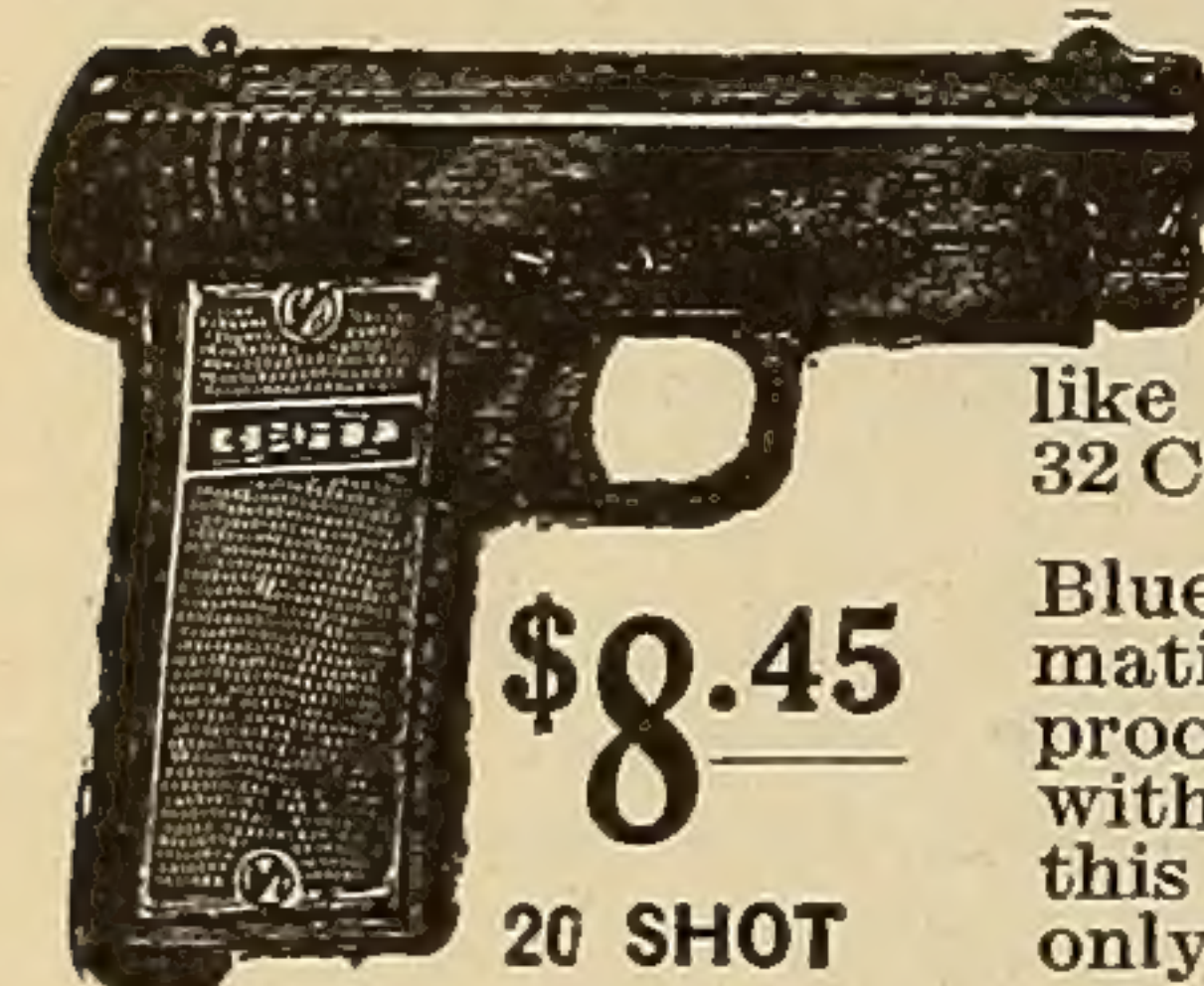
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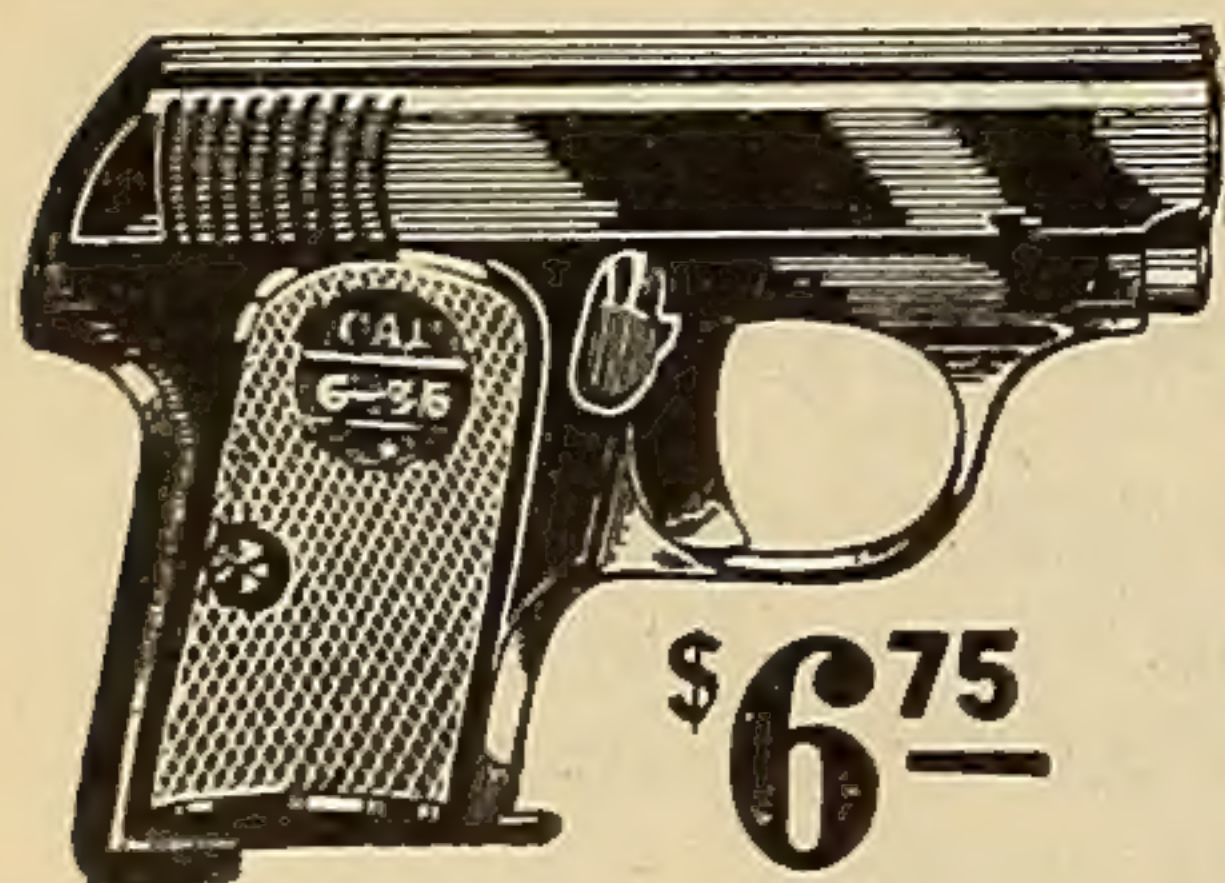
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right to be called "the legitimate." Until the movies outgrow this passion for substituting novelty and pretty faces for art they cannot hope to entirely overcome criticism they have justly incurred. If the stage had followed this method few of us would have been privileged to enjoy Bernhart, Warfield, Drew, Maude Adams, Mrs. Fiske and countless others famed in the theatrical world. Why, again, isn't Harry Myers exploited by the company that now has him "under cover?" Here, we have an excellent actor whose ability has been proven since the earliest days of pictures, and yet, he is often thrown away on insignificant roles. He gave us more laughs in one picture, *The Connecticut Yankee*, than all the slap-stick, pie-throwing burlesques ever filmed, and then, after his success, was used to support lukewarm stars.

MAZIE TURNER WATERS,  
(Mrs. Thomas C. Waters),  
2401 Austin St.,  
Waco, Texas.

THE EDITOR'S LETTER BOX,  
SCREENLAND.



□ Dell B. Noden

I'm strong for realism and hate these exaggerated spectacles with sunken bathtubs, hidden telephones and the rest of the trash. We all bathe and know that in this modern day every laborer's home has a bathtub installed. But didn't someone say somewhere something to the effect that while we all have husbands and bathtubs—why mention them in every breath? . . . On the other hand, I do not care for pictures that swing to the other extreme and depict horrors of the slums and all that. There is a happy medium.

Of the men, I like Tom Moore, Elliott Dexter, Casson Ferguson, Douglas Fairbanks, Richard Barthelmess, Valentino, Charles Ray, Antonio Moreno, Thomas Meighan, John Bowers, Huntley Gordon, Ramon Navarro, Charles de Roche, Theodore Roberts, Alec Francis (ever so much), and, last but by no means least, Senor Ben Turpin! There may be more I admire, but for the moment, I can't recall them. . . . And I'll tell the admiring or disapproving world, that I care not how much anyone raves over the artistry of Chaplin ("his humor with the ever present touch of pathos") I'd rather see Ben Turpin than any of the comedians—low or otherwise!

DELL B. NODEN,  
(Mrs. Edward H. Noden),  
121 W. Ferry Street,  
Buffalo, New York.

SCREENLAND

**A Magazine That Is Utterly Real**



**ALL** of us have felt the need of a magazine that was *real*, that mirrored life as it is really lived. We need realism, truth—not honeyed falseness and fantastic fiction. **REAL LIFE STORIES** is published with but one aim—to mirror Real Life.

The February issue comes very near to being just what we want to give you. There are three splendid articles, two of them a serious attempt to tear the masks from life, and the third a humorous defense of two recently maligned types of American girlhood. The first two are **SPURIOUS YOUTH**, a thoughtful and meaty article on what has been called the "modern craze for youth;" the second is **SHEIKS IN REAL LIFE**, a clever expose of the Sheik influence and an analysis of the sheik after marriage. **ARE RED-HEADED GIRLS BOW-LEGGED?** picks a quarrel with the artists in Baltimore who baldly stated that red-headed girls are bow-legged, that brunettes are knock-kneed, and that only blondes have perfect legs.

*Real Life* in fiction comes to you in twelve short stories, every one of them a slice out of life as it is really lived. Another generous portion of **SISTERS OF JEZEBEL**. The beginning of a powerful two-part story, **AND TWO WERE HANGED**, by a former newspaper reporter. A story Russian in its intensity, because it is *true*.

Another story by Maria Moravsky—**MUSIC THAT DESTROYS**—another "melting pot" story that you can't afford to miss. **AVENGING TREES**—a very unusual story of retribution. **GOD'S LAW**, a very modern Enoch Arden story with a surprise ending. **THE BITTERNESS OF DISILLUSION**—the story of a woman who endured untold agonies with a lustful brute but who retained her purity. **THE END OF WAITING**—the biggest story in the life of a woman who has suffered greatly and loved deeply, and who has reluctantly bared her own heart of its most poignant suffering and joy for the sake of others who may not have found "the end of waiting." And other stories equally arresting—because they are *real*.

All in **REAL LIFE STORIES** for February—out January 15.

**Real Life Stories**  
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# Amazing and Supreme Life and Health Absolutely FREE

The Newest, Surest and Easiest Way  
to Rejuvenation and Supremacy

*A Novel, Original, Unique, Startling, Sensational  
and Marvelous Method of Regeneration*

By JUNGARY RUSS

**T**HIS extraordinary and Universal Law does not require you to actively do anything or give up anything. It requires no exercise, nor time, nor conscious deep breathing—no stretching, dieting, drugs nor medicines.

This natural and supreme Law—must not be confounded with hypnotism, auto-suggestion, psychology, spiritual science, psychic science, mental science, nor with electricity, osteopathy or any other method—mental or physical—ever devised in the past.

No self-hypnotizing phrases or formulas to repeat—no yielding, no recession, no giving up of anything, nothing to study, nothing to actively practice, no lessons to read, no books to buy, nothing to memorize, no self-deception—nothing but truth—reality—Natural Law.

Perfect health cures every known and conceivable disease. This Natural Law is guaranteed to give perfect health.

Regardless of what be your ailment, it is but the effect of unfitness to live—deficient power of life and health.

There are twenty-five thousand quadrillions of units—living beings—in each human body. This Amazing Natural Law, when used, makes every one of these units more highly alive, more vital, more powerful, more efficient and thus more able to render the highest type of service unto self, as well as unto the entire organism. Each human being is only as alive as these units are alive, no more—no less.

This Marvelous Natural Law is pleasant and agreeable. Through it, you positively put yourself in harmony with the forces of Life and thus, you cause them to cure for you, heal for you, work for you, function for you and manifest power and supremacy for you. It makes the Creative Principle of life your servant and you the Master of your health, life, conditions and destiny.

Through this startling Natural Law anyone can rid self permanently, of every weakness.

This sensational Natural Law produces new and superior arteries, new and superior veins, new and superior heart, new and superior lungs, new and superior glands, new and superior organs, new and superior cells, and a new and superior organism and powers of every kind.

This revolutionary Natural Law contains no disadvantages—it has no drawbacks. Remember it requires no time, no exercise, no dieting, no drugging, no believing, no changing—nothing but advantages and gratification through and through. It superiorizes health and life—the results are immediate—anyone can use it.

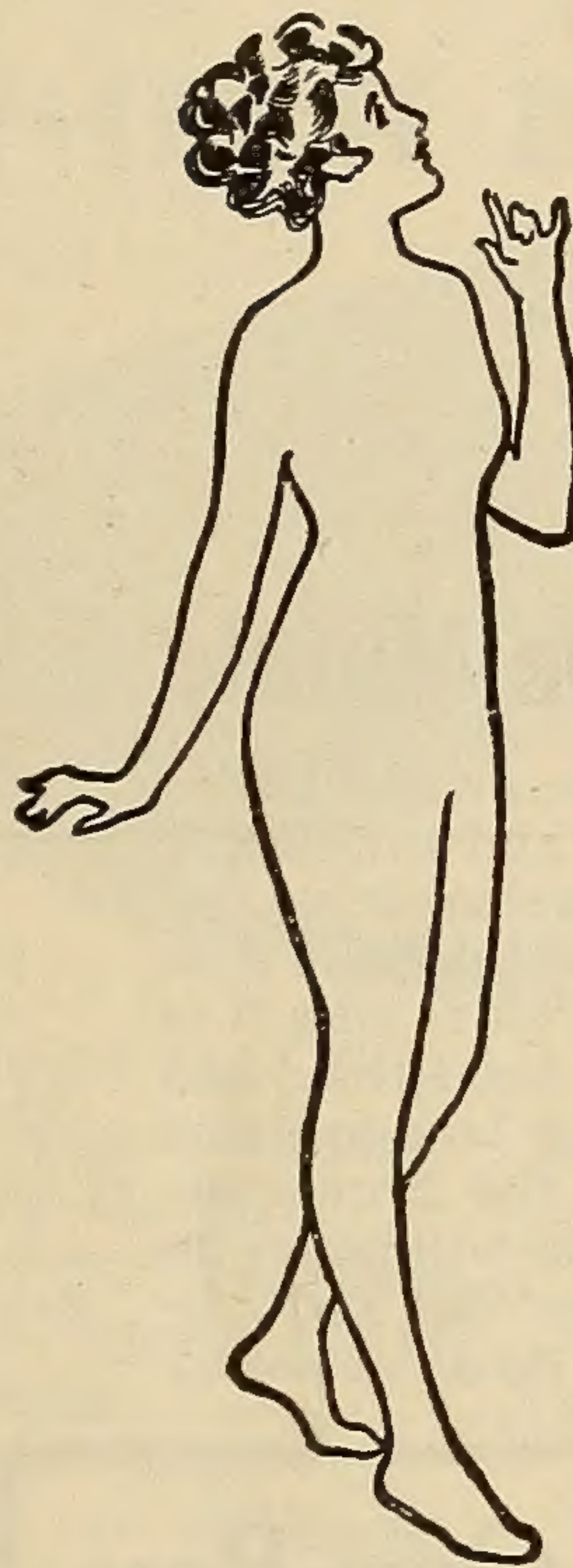
I prophesy that this mysterious Natural Law will drive every disease, weakness and delusion entirely from the human race.

I am positive it is destined to banish weakness and delusion from the human race by making supreme health and supreme reality inevitable.

Through this rejuvenating Natural Law anyone may have the health and vitality of a lion or a tiger, without the inconvenience of being a wild animal, compelled to live in a wild state of Nature, with all of the inconveniences—the natural law that keeps a lion and a tiger vital and well is now yours, free, to use.

Tigers and lions living in a wild state of Nature do not look out for their health—this Natural Law looks out for their health. They do not run from one doctor to another or take pills and powders and try out remedies. They put the responsibility for their health on this Natural Law—you may do the same through this unique Natural Law.

It is no longer necessary for anyone to spend



money for treatments and doctors and drugs and dieting and books and cures and pills and devices, because perfect and supreme health and life are absolutely free through this health-producing Natural Law.

Why be weak, why be ill, why be fat, why be thin, when you may, absolutely free, become in every way, perfect and supreme through this sensational Natural Law?

This startling Natural Law yields amazing nerve force, amazing energy, amazing vitality and extraordinary power of every character of mind and body—a new and superior life.

Through this wonderful Natural Law you may have all of the benefits of exercise, without exercise or its disadvantages; all of

the benefits of conscious deep breathing with none of the disadvantages; the full and complete benefit of every vitamin and organic iron without drugs or dieting; all of the benefits of medicine and drugs with none of the disadvantages of medicine and drugs; all of the benefits of auto-suggestion, hypnotism and psychology, without the disadvantages of auto-suggestion, hypnotism and psychology; all of the benefits of dieting and every other kind of treatment, device or assistance, with none of the disadvantages.

This marvelous Natural Law will banish high blood pressure, hardening of the arteries, "old age," nerve-exhaustion and tuberculosis from the human race.

Perfect health prevents all disease of an infectious and contagious character—all of the diseases that thrive in inferior organisms. Every disease fails when it attacks an organism fully fortified by this vitality-producing Natural Law.

This creative Natural Law can so energize, vitalize and vivify every one of the twenty-five thousand quadrillions of living beings or units in your body, as to make ill health absolutely impossible, and, at the same time, giving you a new meaning for life, health, power and gratification.

There exists in every living being or thing, a creative, curative, healing, thinking, knowing and acting Force. This force acts only in terms of reactions. This dominant Natural Law arouses within it, the highest type of reactions—all of this without waste of time or any active effort or exercise of any character.

This demonstrable Natural Law energizes, vitalizes and enlivens every one of the living units in the human body. Through this Law you actually harness the creative and living power of the creative force of life. You attain results accordingly as you demand.

It has been discovered that every quality and power and process and function of mind and body

arises out of, and springs from, one source. The Law through which this "source" is harnessed and capitalized without effort has also been discovered.

This secret is offered to you absolutely free. There are no "conditions" or "strings" attached to this offer.

This astonishing Natural Law is most marvelous, most simple, most subtle, and most powerful. It is the Law of creative power.

Remember there is nothing active to do, nothing to study, nothing to believe, no time to waste, no habits to give up, nothing to lose—there is no mystery—it is merely a Natural Law.

If you are not enjoying life to the full—if you are in any way handicapped—if you are not in possession of all of the powers of mind and body in the highest degree, you owe it to yourself to at once procure for yourself, free of charge, this surprising Natural Law.

Remember that demonstration and results are immediate.

If you wish to feel newly alive, newly vital, newly ambitious, newly and supremely well, send your name today.

This powerful Natural Law creates perfect health just as heat converts rigid ice into yielding water.

It is a perfectly natural phenomenon—demonstrably true, yet so marvelously simple, as to be almost unbelievable.

It transforms the gloom of disease into the bloom of health, as the rays of the spring sun transform the dead soil into a "sea" of luxuriant vegetation. It is destined to revolutionize human health and happiness—Humanity.

Any one—male or female—above eighteen years of age is eligible to receive this marvelous secret, absolutely free.

**PUBLISHER'S NOTE:** When you receive this supremely Natural Law, it will be the principle itself—not merely information about it or how to ultimately get it—you will possess it—there is nothing for you to buy. Are you fit or unfit to live? Test yourself by this Natural Law of Supreme Life and Health. Swoboda has a priceless secret for every human being who wishes to be happier, healthier, more vital and successful in a new degree.

Alois P. Swoboda, 1193 Berkeley Bldg.,  
21 West 44th Street, New York City

I am ready to receive free, the Swoboda Natural Law of Supreme Life and Health.

To help cover cost of publishing and mailing, I enclose postage. (Not more than ten cents, please.)

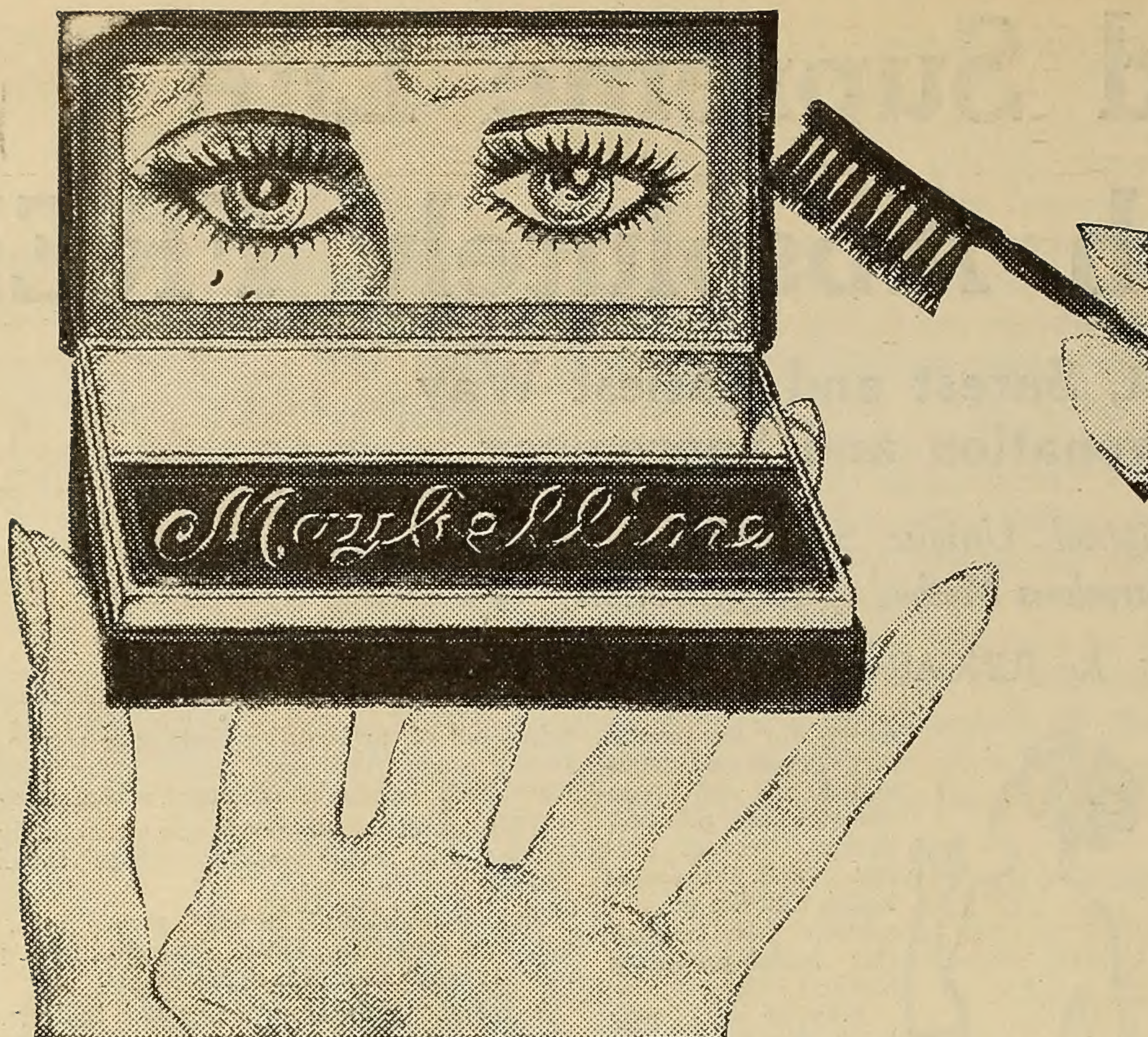
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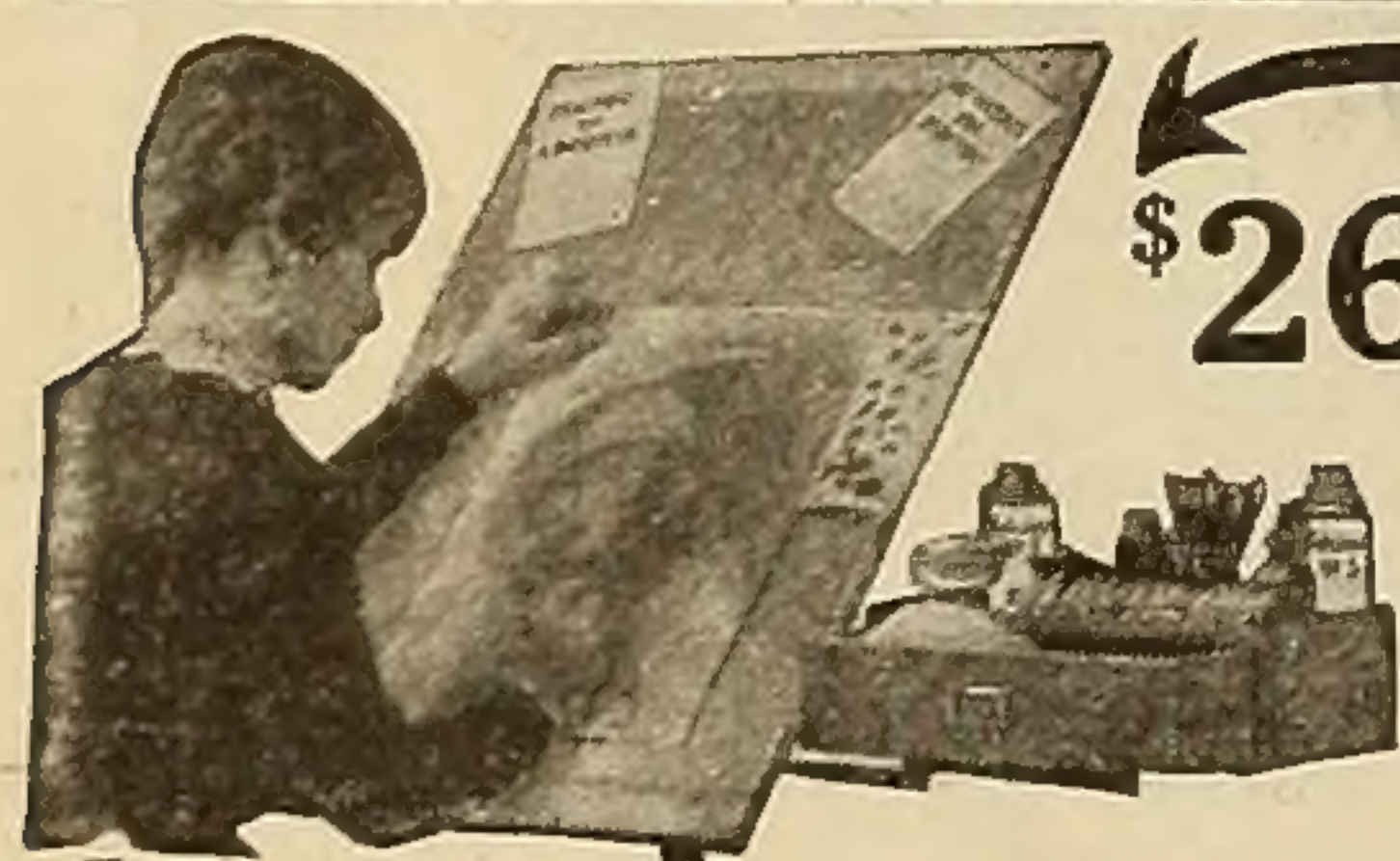
*Publisher's Note.—Many individuals who have obtained this secret claim it is absolutely priceless—worth millions.*





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THE EDITOR'S LETTER BOX,  
SCREENLAND.



❑ Frances J. Barclay

It has become a habit of some of the Movie scribes to condemn Pola Negri. She is an ARTISTE. Polish or not, temperamental or not, she has GENIUS. And genius knows neither nationality nor disposition. Who does not remember when "Passion" was first shown on our American screens? Never before had such warmth, such roguery, such stark human nature, both good and evil, been portrayed on the screen. Even in her other foreign made pictures (the ones that were less widely shown to the American picture-going public) she was the portrayal of sheer personality.

And now, while "Bella Donna" and "The Cheat" were not the complete frosts some people have labelled them, still, they did not achieve the success expected. Why? Because of censorship. One could almost hear the director coaching this silver sheet flame, dampening her ardor, holding her back, checking her, and all for fear some moron in Podunk, who has had something to do with the framing and enforcement of the censorship laws in his particular community, might take offense and condemn an expensive, beautiful picture.

FRANCES J. BARCLAY,  
400 East 93rd Street,  
New York City.

THE EDITOR'S LETTER BOX.  
SCREENLAND.



❑ Joseph Gregg, Jr.

I have endured your articles regarding players being mis-cast as long as I can in silence. To claim that an actor has been mis-cast in most instances is only offering an alibi. It is hard indeed to mis-cast a real actor, but the friends of a near actor continuously blanket his shortcomings by howling down the over-worked casting directors.

It is so easy for a third rater to score a knock-out when assigned a part that happens to fit perfectly. If he is lucky enough to land such a part early in his career he is from then on an over-rated man. He is mis-cast again and again until he fades



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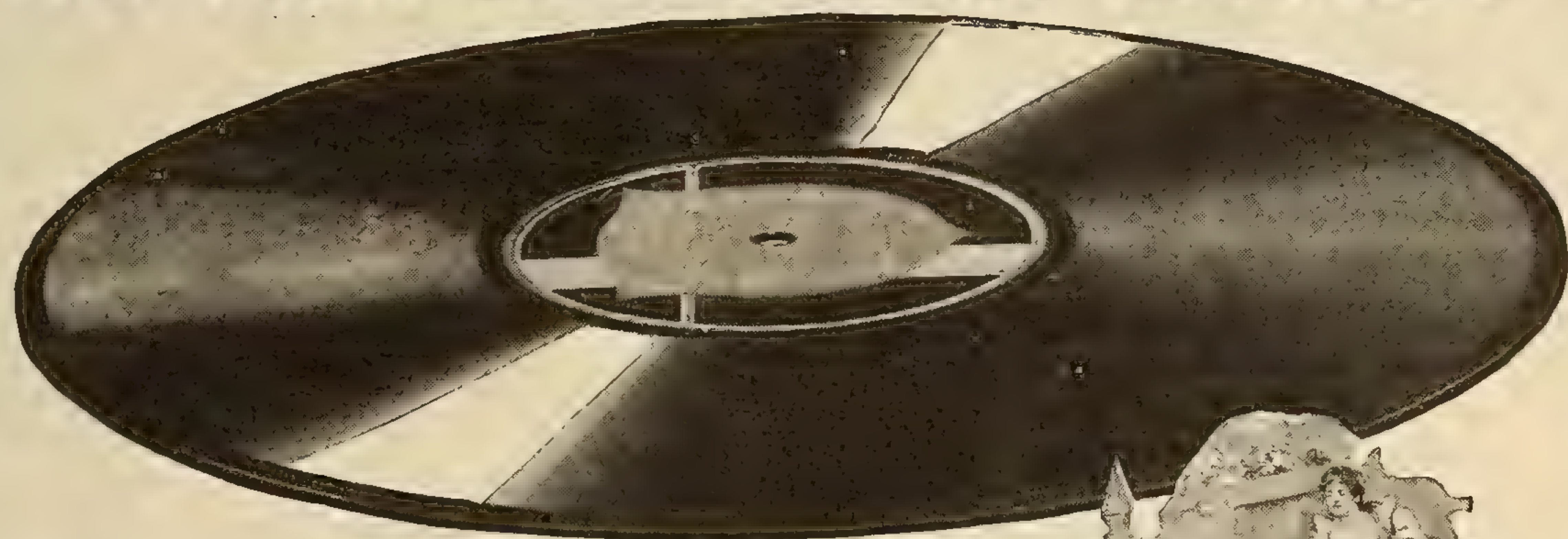
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*Stellar Mixed Quartette*

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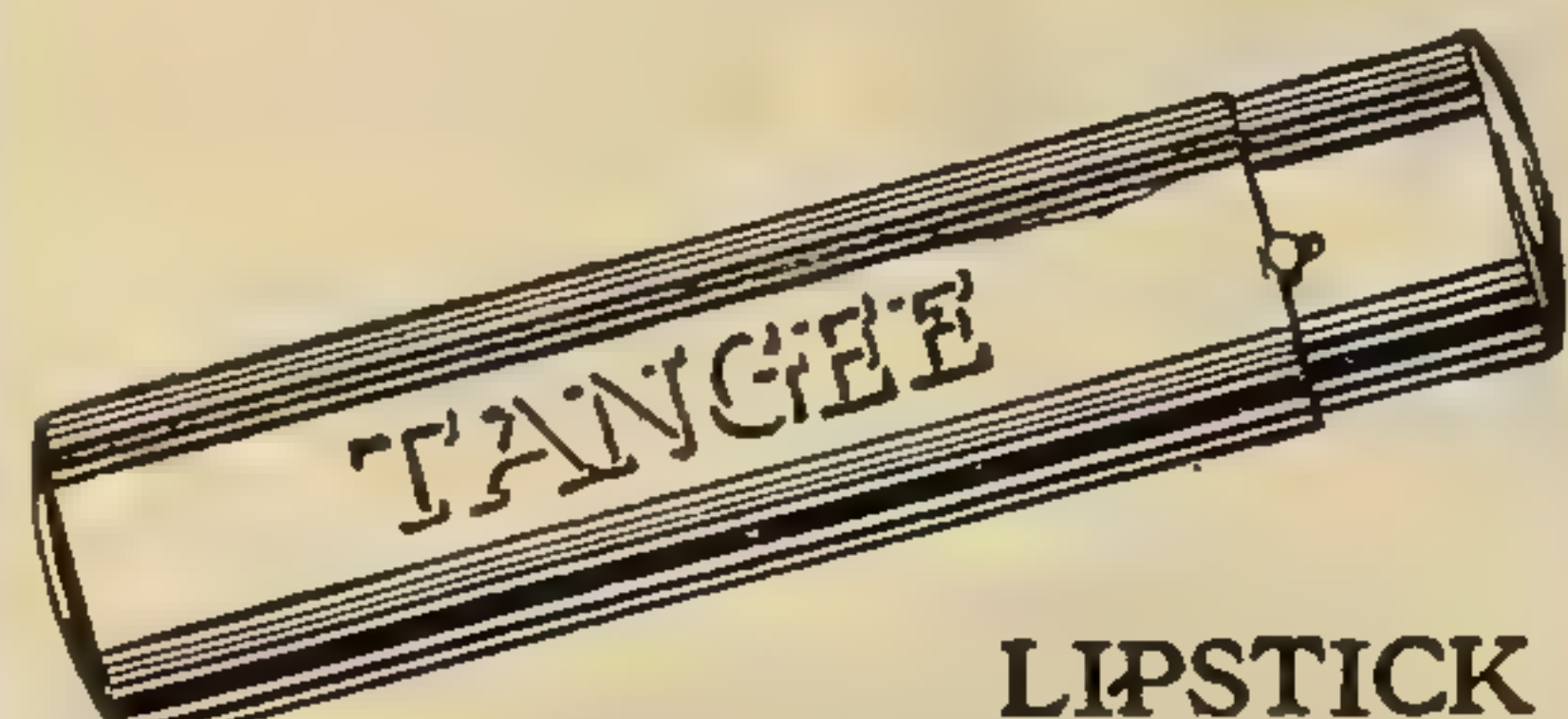
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from view. He would probably have been much better off in the long run if he never had a suitable role at the start.

It is true that the so-called big stars of today have parts assigned to them that they can fill to best advantage. Things were not always so pretty for them. Is it not true that they won their way to their present soft seats by being able to bat over four hundred against any kind of pitching?

I like movies. Like 'em so well that I don't feel bad over a dud every now and then. But I think that precious few players can act.

JOSEPH GREGG, JR.,

*Directory of New York Speaking Theaters*

AMBASSADOR—*The Dancers*. A sentimental melodrama of the jazz menace with considerable color. Well played by Florence Eldredge and Richard Bennett.

APOLLO—*Poppy*. A pleasant evening's entertainment made noteworthy by W. C. Fields as a medicine show faker.

BELMONT—*Tarnish*. Gilbert Emery's interesting drama of the seamy side of metropolitan life, well played.

BIJOU—*The Whole Town's Talking*. Slam-bang farce, plus Grant Mitchell.

BELASCO—*Laugh, Clown, Laugh*. A Belasco production adapted from the Italian with Lionel Barrymore—an interesting combination.

BOOTH—*The Seventh Heaven*. This drama of wartime Paris is in its second year.

BROADHURST—*Topics*, with Alice Delysia. The usual Shubert Winter Garden show in new surroundings.

CASINO—*Wildflower*. Running on forever, apparently.

CENTURY—*The Miracle*. Max Reinhardt's imported spectacular pantomime for the first time on this side of the pond.

COHAN'S—*The Ten Commandments*. Mr. De Mile's de luxe movie.

CORT—*The Swan*. The season's distinguished hit. Molnar's scintillating and intimate comedy of modern royalty, superbly played. Be sure to see it.

ELTINGE—*Spring Cleaning*. Frederick Lonsdale's smart comedy of a husband's unique methods of holding his wife. Well done.

EMPIRE—*The Lady*. Martin Brown's play with Mary Nash.

FORTY-EIGHTH STREET—*Queen Victoria*. Equity production of a mildly interesting historical play.

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Many readers dislike tearing or marring their copies of SCREENLAND, and yet they would like to frame the eight handsome rotogravure portraits that appear each month. Two unbound copies of the complete gallery in this issue—ready for framing—will be sent upon receipt of twenty-five cents in coin or stamps; or FREE with a five months' subscription to SCREENLAND for \$1.00.

PRINT DEPARTMENT  
**SCREENLAND MAGAZINE**  
119 West 40th St. New York City



# The Most Daring Book Ever Written!

Elinor Glyn, famous author of "Three Weeks," has written an amazing book that should be read by every man and woman—married or single. "The Philosophy of Love" is not a novel—it is a penetrating searchlight fearlessly turned on the most intimate relations of men and women. Read below how you can get this daring book at our risk—without advancing a penny.

**W**ILL you marry the man you love, or will you take the one you can get?

If a husband stops loving his wife, or becomes infatuated with another woman, who is to blame—the husband, the wife, or the "other woman?"

Will you win the girl you want, or will Fate select your Mate?

Should a bride tell her husband what happened at seventeen?

Will you be able to hold the love of the one you cherish—or will your marriage end in divorce?

Do you know how to make people like you?

**I**F you can answer the above questions—if you know all there is to know about winning a woman's heart or holding a man's affections—you don't need "The Philosophy of Love." But if you are in doubt—if you don't know just how to handle your husband, or satisfy your wife, or win the devotion of the one you care for—then you must get this wonderful book. You can't afford to take chances with your happiness.

## What Do YOU Know About Love?

**D**O you know how to win the one you love? Do you know why husbands, with devoted, virtuous wives, often become secret slaves to creatures of another "world"—and how to prevent it? Why do some men antagonize women, finding themselves beating against a stone wall in affairs of love? When is it dangerous to disregard convention? Do you know how to curb a headstrong man, or are you the victim of men's whims?

## What Every Man and Woman Should Know

- how to win the man you love.
- how to win the girl you want.
- how to hold your husband's love.
- how to make people admire you.
- why "petting parties" destroy the capacity for true love.
- why many marriages end in despair.
- how to hold a woman's affection.
- how to keep a husband home nights.
- things that turn men against you.
- how to make marriage a perpetual honeymoon.
- the "danger year" of married life.
- how to ignite love—how to keep it flaming—how to rekindle it if burnt out.
- how to cope with the "hunting instinct" in men.
- how to attract people you like.
- why some men and women are always lovable, regardless of age.
- are there any real grounds for divorce?
- how to increase your desirability in a man's eye.
- how to tell if someone really loves you.
- things that make a woman "cheap" or "common."



ELINOR GLYN  
"The Oracle of Love"

Do you know how to retain a man's affection always? How to attract men? Do you know the things that most irritate a man? Or disgust a woman? Can you tell when a man really loves you—or must you take his word for it? Do you know what you **MUST NOT DO** unless you want to be a "wall flower" or an "old maid"? Do you know the little things that make women like you? Why do "wonderful lovers" often become thoughtless husbands soon after marriage—and how can

the wife prevent it? Do you know how to make marriage a perpetual honeymoon?

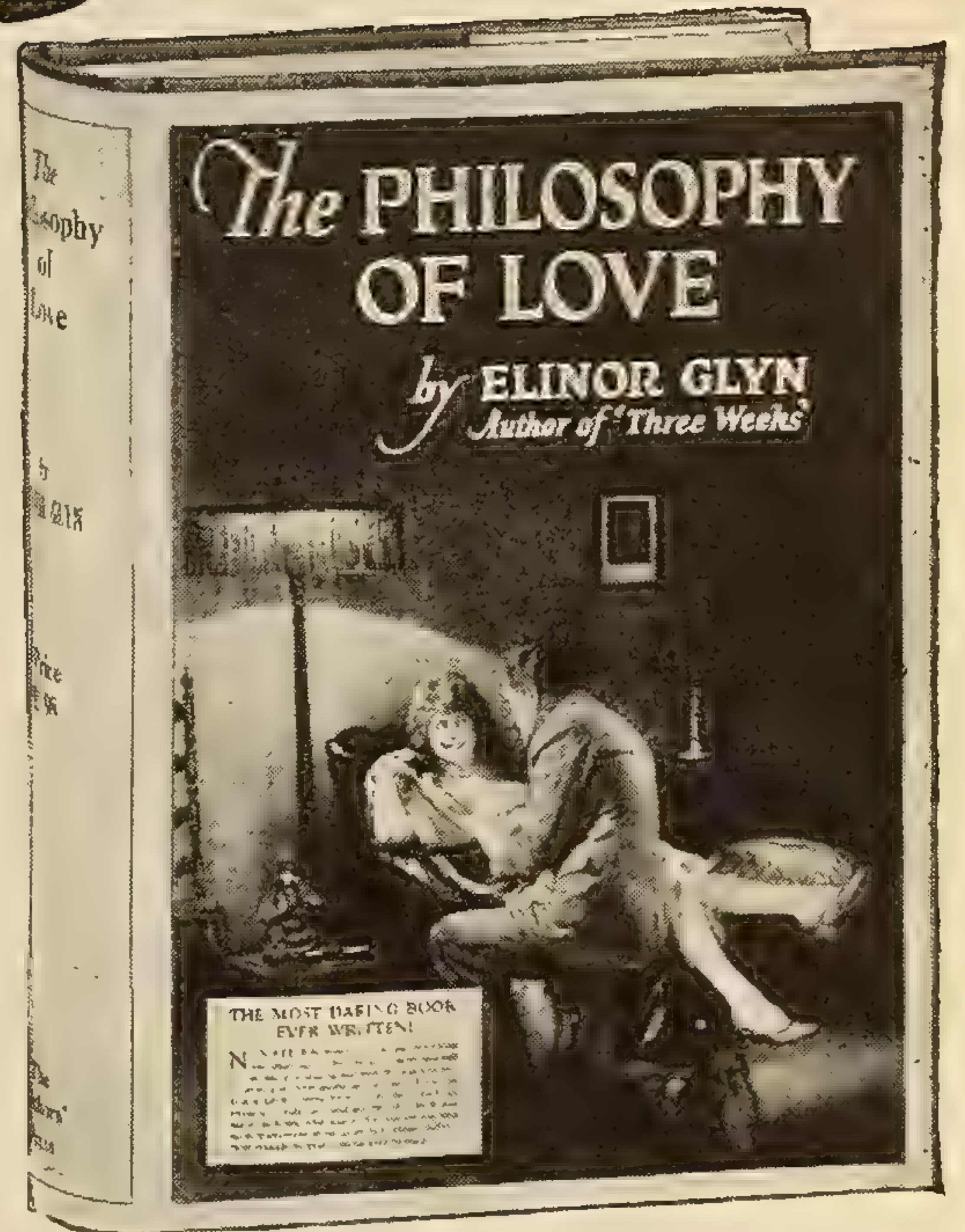
In "The Philosophy of Love," Elinor Glyn courageously solves the most vital problems of love and marriage. She places a magnifying glass unflinchingly on the most intimate relations of men and women. No detail, no matter how avoided by others, is spared. She warns you gravely, she suggests wisely, she explains fully.

"The Philosophy of Love" is one of the most daring books ever written. It had to be. A book of this type, to be of real value, could not mince words. Every problem had to be faced with utter honesty, deep sincerity, and resolute courage. But while Madame Glyn calls a spade a spade—while she deals with strong emotions and passions in her frank, fearless manner—she nevertheless handles her subject so tenderly and sacredly that the book can safely be read by any man or woman. In fact, anyone over eighteen should be *compelled* to read "The Philosophy of Love"; for, while ignorance may sometimes be bliss, it is folly of the most dangerous sort to be ignorant of the problems of love and marriage. As one mother wrote us: "I wish I had read this book when I was a young girl—it would have saved me a lot of misery and suffering."

Certain shallow-minded persons may condemn "The Philosophy of Love." Anything of such an unusual character generally is. But Madame Glyn is content to rest her world wide reputation on this book—the greatest masterpiece of love ever attempted!

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**Y**OU need not advance a single penny for "The Philosophy of Love." Simply fill out the coupon below—or write a letter—and the book will be sent to you on approval. When the postman delivers the book to your door—when it is actually in your hands—pay him only \$1.98, plus a few pennies postage, and the book is yours. Go over it to your heart's content—read it from cover to cover—and if you are not more than pleased, simply send the book



## WARNING!

The publishers do not care to send "The Philosophy of Love" to anyone under eighteen years of age. So, unless you are over eighteen, please do not fill out the coupon below.

back in good condition within five days and your money will be refunded instantly.

Over 75,000,000 people have read Elinor Glyn's stories or have seen them in the movies. Her books sell like magic. "The Philosophy of Love" is the supreme culmination of her brilliant career. It is destined to sell in huge quantities. Everybody will talk about it everywhere. So it will be exceedingly difficult to keep the book in print. It is possible that the present edition may be exhausted, and you may be compelled to wait for your copy, unless you mail the coupon below **AT ONCE**. We do not say this to hurry you—it is the truth.

Get your pencil—fill out the coupon **NOW**. Mail it to The Authors' Press, Auburn, N. Y., before it is too late. Then be prepared to read the most daring book ever written!

The Authors' Press, Dept. 429, Auburn, N. Y. Please send me on approval Elinor Glyn's masterpiece, "The Philosophy of Love." When the postman delivers the book to my door, I will pay him only \$1.98, plus a few pennies postage. It is understood, however, that this is not to be considered a purchase. If the book does not in every way come up to expectations, I reserve the right to return it any time within five days after it is received, and you agree to refund my money.

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FREE... mail coupon below to Ellen J. Buckland, G.N.



# NOW... A NEW WAY

## in solving woman's oldest hygienic problem



*Charm, Exquisiteness, Immaculacy, under all and every condition EVERY day! Yet, under old methods the average woman spent at least 1-6th of her time in a state of discomfort, uncertainty, and frequently embarrassment.*

*Immaculacy, charm, exquisiteness under circumstances which most women find exceedingly trying*

By ELLEN J. BUCKLAND, Graduate Nurse

**M**ODERN science has discovered a new way in personal hygiene. A way immaculate, exquisite, safe.

It supplants old-time "sanitary pads" and other make-shift methods.

Discovered only a short time ago, it is today used by eight in every ten women in the better walks of life throughout America.

The name is Kotex. And this offers you a test—free. Simply use the coupon.

### WHAT KOTEX DOES

Kotex is a soft, pure white absorbent of extremely rapid absorption. Made of Cellucotton, it is far more absorbent than ordinary cotton.

Then it is easily disposed of—a point every woman will appreciate.

In comparison with old methods, it presents safety, assurance and daintiness in contrast to uncertainty, lack of poise and

frequently embarrassment. It has 5 times the absorbency of ordinary sanitary pads.

### A TRIAL WITHOUT CHARGE

I think every woman and every girl owes it to herself to try Kotex.

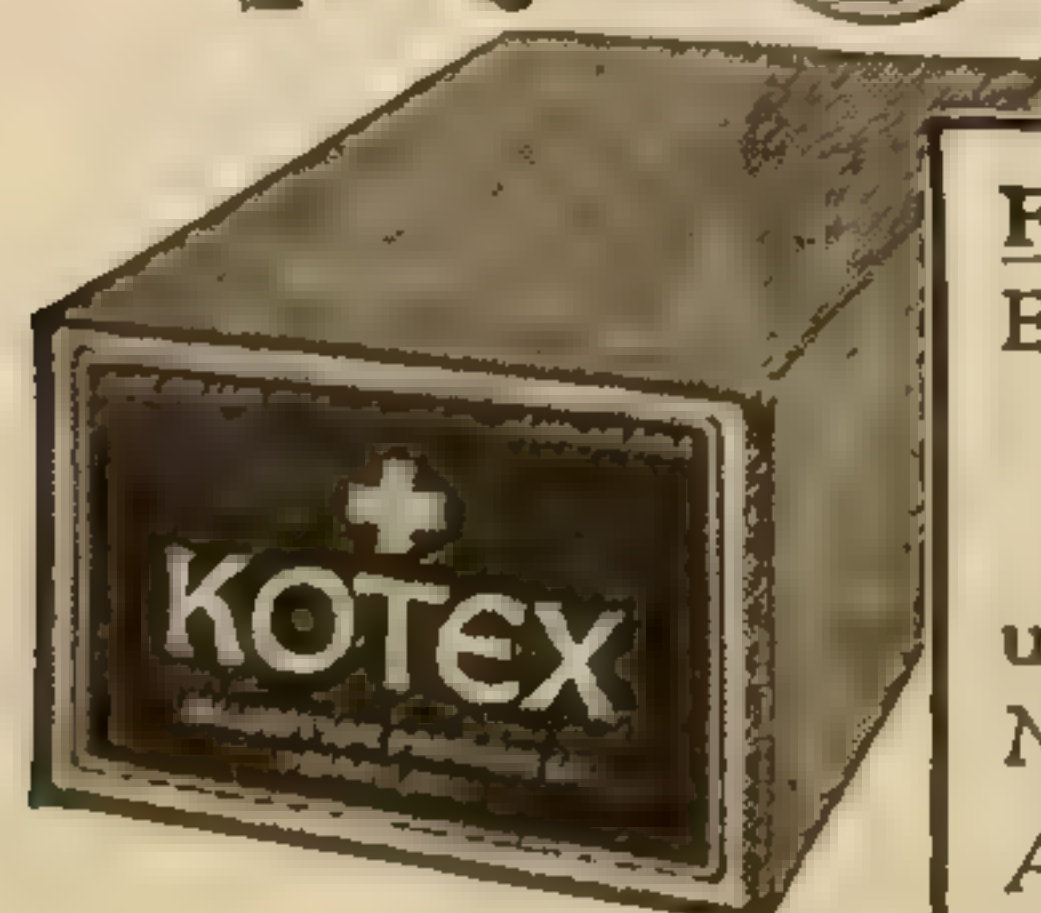
Once you use it and feel the peace of mind and comfort it brings, plus 2 other secret advantages I cannot mention here, no other method will ever satisfy.

Now I have asked the Kotex laboratory to permit me to offer women generally a trial of Kotex—free. And they have consented—for a short while, at least.

Simply mail me the coupon. You will receive a packet in absolutely plain, unmarked wrapper, by return mail, postpaid. Clip it now, before you forget.

Kotex is sold by all drug and department stores. It comes in packages of 12, regular size. Also Kotex-Super—packages of 12, extra size.

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**FREE SAMPLE—Mail this Confidential Coupon**  
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Care of Cellucotton Laboratories, Room 1420  
166 W. Jackson Blvd., Chicago, Ill.

I want to accept free trial offer made by you, with the understanding that it is absolutely confidential.

Name.....

Address.....

City.....

S-2-24

## SCREENLAND

FORTY-NINTH STREET—*For All of Us.* William Hodge and hokum.

FRAZEE—*The Talking Parrot.* A new Hutcheson Boyd comedy.

GAIETY—*Aren't We All?* Cyril Maude decidedly winning in a pleasant enough British comedy.

GARRICK—*The Failures.* Theater Guild production from the French. So, so.

GLOBE—*Stepping Stones.* The usual Fred Stone show, plus 17-year-old Dorothy Stone, who scores an immense hit.

HARRIS—*The Nervous Wreck.* A laughing hit, with Otto Kruger and June Walker in the cast.

HENRY MILLER'S—*The Changelings.* Intelligent comedy of modern manners, with a highly noteworthy cast.

HUDSON—*Sancho Panza,* with Otis Skinner. From the Hungarian of Melchior Lengyel. An ambitious effort at a heroic comedy.

KLAW—*Meet the Wife.* Droll, and having Mary Boland.

KNICKERBOCKER—*The Lullaby.* Strong meat, with Florence Reed as a gal who goes from worse to worser.

LIBERTY—*The Magic Ring.* Mitzi in a musical show. Not so good.

LITTLE—*Chicken Feed.* Small town-stuff superficially treated. Still, you may like it.

LONGACRE—*Little Jessie James.* Has one song hit, "I Love You."

LYCEUM—*Little Miss Bluebeard.* Avery Hopwood song play lifted to charm by Irene Bordoni.

MAXINE ELLIOTT'S—*Rain,* with Jeanne Eagels. Easily the best thing in New York. In it's second year.

MOROSCO—*Scaramouche.* Rafael Sabatini's novel in footlight form. Pretty, pretty costume stuff.

MUSIC BOX—*Third Annual Revue.* Selling out as usual, with Grace Moore as its chief feature.

NATIONAL—*Cyrano de Bergerac.* Walter Hampden scoring the success of his career in Rostand's famous drama, once played by Richard Mansfield.

NEW AMSTERDAM—*Ziegfeld Follies.* The other big musical hit of the year.

PLAYHOUSE—*Chains.* The wild oat harvest dramatized, with Helen Gahagen featured.

PRINCESS—*Sun Up,* with Lucille La Verne. Lulu Vollmer's grim mountaineer drama.

REPUBLIC—*Abie's Irish Rose.* Still running, heaven knows why.

SELWYN—*Battling Butler.* Dancing show with Charles Ruggles and William Kent.

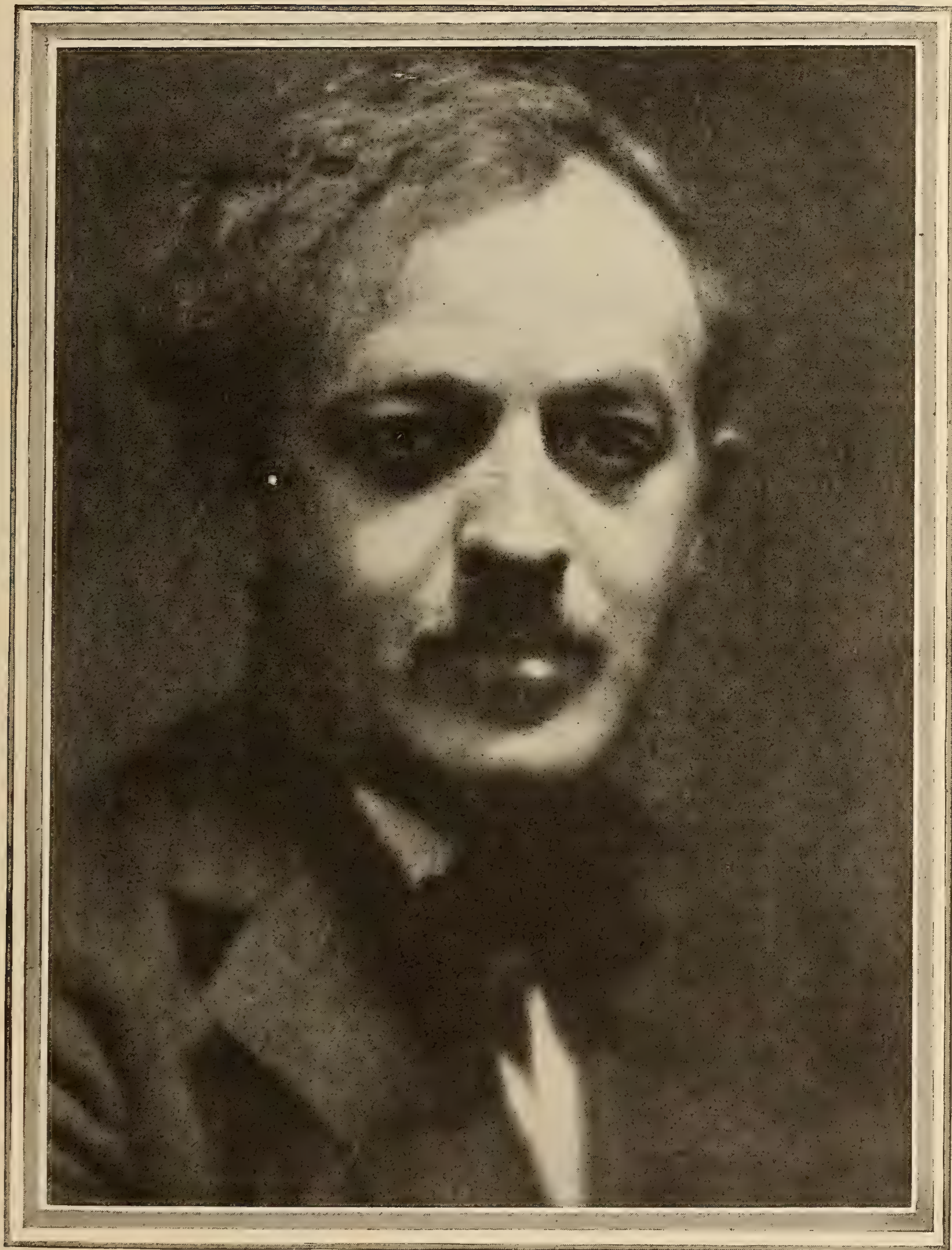
SHUBERT—*Artists and Models.* The mecca of all male visitors to New York.

THIRTY-NINTH—*Time.* Arthur Henry's new comedy.

TIMES SQUARE—*Pelleas and Melisande.* Jane Cowl, last year's triumphant Juliet, in the Maeterlinck drama.



# SCREENLAND



CHARLES HUTCHINSON

## BEN HECHT

¶ Mr. Hecht, whose first contribution appears this month, is one of America's leading literary figures. His two novels, *Erik Dorn* and *Gargoyles*,

attracted world-wide attention and, from his Chicago editorial desk, he succeeds in pointing the way in literary and dramatic criticism.



# Screenplays Need Two Theaters

## Mr. White and the Cripplewits

ONLY the other day William Allen White, the famous editor of Emporia, Kansas, announced that "the movie crowd is a bonehead crowd." And he continued: "The movies, speaking generally and allowing for those who go to the movies only three or four times a year, attract as habitues only the cripplewits, lame-brains and half-heads." Then, to prove his assertion, Mr. White puts forth, as Exhibit A, the result of a recent ballot by a motion picture firm, made to find out the favorite authors of screen audiences.

The ballot selected Gene Stratton Porter and Mary J. Holmes as the movie literary favorites. Mr. White went on: "Until the movie makers segregate their theaters—putting the lowbrows in a theater by themselves and putting on pictures in one theater in each town which are too 'deep' for the dumbbells, the intelligent people in the country will avoid the movies and leave the movie theaters to the dubs of every community."

All this has been received with the customary wails of anguish from filmland. Yet, if we're honest with ourselves, there is a lot in Mr. White's remarks. The ultimate future of the screen will lie in two distinct and separate film theaters—one for the popular movies and the other for the screenplay stories striving for imagination and vitality.

## The Return of the Magic Film

REMEMBER the old French magic films, with a knife moving in mid-air apparently without a hand to guide it—and yet slicing a loaf of bread?

The vogue of the magic film will doubtless return with Doug Fairbanks' *Bagdad*. An interesting episode has just been filmed. It shows Doug donning a magic coat and vanishing forthwith. Then you are permitted to see the heroine struggling with three Orientals. Suddenly one of them is lifted shoulder high by invisible arms and tossed aside. Another is knocked down by an invisible fist and the third is thrown bodily through a window. Then the girl is lifted—still by the transparent hero—to the magic carpet, which transports her across the housetops of old Bagdad. Then Doug re-appears beside her.

All of which ought to be highly effective. If it succeeds it will bring down the usual avalanche of imitators. So you can pretty nearly count upon a return of magic—and the requisite trick photography.

## Manufacturing Another Star

THE movie magnates never seem to give up. Since the very first days, they have been trying to manufacture stars without any real measure of success. The path of the screenplay is studded with Mary Miles Minters.

It can't be done. Audiences are attracted by the personality that interests—and a mere name hung in lights outside a theater is no real bait these days. Every year or so these audiences nominate a star of their own, as Rudy Valentino, and all the forces of the screen can't stop stardom.

Just now certain screen interests are grooming Colleen Moore for electric light fame. We can't help but admire such superlative optimism.

## Popularizing a King

ON the other hand, the screen can do a lot for any person in the public limelight. The time may come when success in a presidential election may depend upon which candidate has the most ingratiating film personality. Once the speaking voice played just that part.

Consider the case of the Prince of Wales. He is probably the most popular member of a royal family anywhere on the globe today. And all because he has an odd but sharply defined boyish charm. Indeed, the British Government very wisely has utilized the news reels to build his popularity.

Here is an instance where a celluloid personality has furthered considerably the life of a royal family in an increasingly democratic land. A strange commentary upon the biggest weapon of democracy.

## When Players Were Unknown

STILL, star building is really a development of the motion picture since 1913. That is, on the part of the producers. Screen audiences were putting their idols on celluloid pedestals before that even though their names were unknown. For instance, in looking through a file of the old *New York Dramatic Mirror*, we find this quaint statement, dated July 2, 1910:

"There is a difference of opinion between manufacturers as to the policy of publishing the names of players in the pictures. The Biograph company holds that no good can come of it, and the names of their players are strictly withheld. Other companies are commencing to pursue a different policy, although to a very limited extent."

On March 19, 1913, the Biograph company succumbed to popular opinion and gave the names of their players to the waiting world. *The Dramatic Mirror* reproduced a picture of the Biograph players and gave the complete roster as follows:

Chrystie Cabanne, Harry Carey, Claire McDowell, Lionel Barrymore, Bobbie Harron, Mary Pickford, Mae Marsh, Lillian Gish, Alfred Paget, Blanche Sweet, Henry Walthall, Dorothy Gish, Charles Mailles.

As usual, the producers were several years behind the public. Mary Pickford had been an idol for a long time simply as "the little Biograph blonde."

## Discovering Mr. Shakespeare

NOW that the films have discovered Shakespeare and particularly his love tragedy, *Romeo and Juliet*, we may look for a long series of film adaptations. The screen always acts upon an idea en masse.

We can not foresee the successful presentation of Shakespeare on the screen. His beauty of line will become nothing but awkward sub-titling and nothing will remain but a series of screen tableaux. A Scandinavian company once made *Hamlet* screenically entertaining by building it from the legends about which Shakespeare had written his drama. And Richard Barthelmess and Lillian Gish are going to go about their *Romeo and Juliet* in the same way. Herein lies the only opportunity of the films to do Shakespeare with any degree of success.

A Shakespearean avalanche! We shall see.



# Says FREDERICK JAMES SMITH

## Mary's Ten Commandments

MARY PICKFORD has just laid down ten commandments for screen aspirants. Here are the commandments:

1. Know some other vocation to fall back upon.
2. Have money enough to last a year.
3. See if you have talent.
4. Gain some stage experience.
5. Get professional experience if possible.
6. Bring as many photographs as possible.
7. Bring a large and diversified wardrobe.
8. Try to get a screen test.
9. Be sincere and ambitious.
10. Success in the motion pictures can only be gained in the same manner as in other business.

It is very easy for a star, surrounded by all the things that go with success, to make commandments for those who seek celluloid fame. Suppose the favorites of today had read these commandments when they were starting! They would have given up without an effort. Even a celebrity named Mary Pickford wouldn't be known to every land of the globe today had she taken them seriously. No, we suspect that big success comes only to those who disregard everything—and throw their all into the adventure.

## Out Goes Hooch in Pennsylvania

IF newspaper reports are true, all instances of the drinking of liquors are to be cut completely by the Pennsylvania censors in future. Be the period of Louis XIV or of Henry VIII, when prohibition would have been considered a madman's fancy, the hooch will go. As well re-edit the Bible to eliminate all references of polygamy, then well within the ancient laws.

We do not know by what process of reasoning this state of mind is arrived at—but why consider reasoning and censors in the same breath?

Speaking of censors reminds us that the Pennsylvania censors made twenty-five cuts in *Anna Christie*, and that a number of the drinking scenes were trimmed out of this screenplay by the New York censors. Charlie Chaplin's *A Woman of Paris* meanwhile was barred in Ohio.

## The Great Film Exodus

SPEAKING of the rush to do Shakespeare reminds us of the stampede to do screenplays in Europe, Africa and Cuba. Directors simply won't stay at home any more. Time was when an expedition to California or Florida was considered long and expensive. Back in 1912—only twelve years ago—just six working companies had migrated to California, and two of them expired after their arrival.

Now the movie expeditions in all parts of the old earth can hardly be counted. Some of them have gone for authenticity of background, some for the sheer wanderlust and some to suit the whims of the directors. But they're all in quest of the same thing—a screen hit.

## What Causes the Big Film Overhead?

SINCE the Famous Players-Lasky studios closed down, with the avowed intention of trimming the salaries of players, a great deal has been written pro and con. Strangely one of the clearest defences of the actor came from Sam Rork, a producer, when explained costs in detail:

"Suppose a picture costs \$300,000 to produce," he said. "Of this, 25 per cent, or \$75,000, goes for actors' salaries; \$15,000 to \$25,000 to the director; 15 per cent, or \$45,000, to the laboratory work, which means negative work and film printing; while the greatest total of all, 50 per cent, or \$150,000, goes into the cost of sets, construction, material, labor, properties, electrical equipment, transportation, location costs and wardrobe.

"Of this \$150,000, no less than 75 per cent, or \$112,000, goes out for labor, which is the largest individual item of expense. This labor includes carpenters, painters, plasterers, bricklayers, electricians, property men, technical staff, set dressers and stage hands. It takes from six to eight weeks to make a production of this sort, and the head cutter on such a job would get \$3,000; the cameraman and assistants \$3,000, technical staff \$1,500 and property man \$1,000.

"When it is considered that to this must be added the cost of the screen rights to the story, which may range anywhere from \$10,000 to \$100,000, and from \$500 to \$15,000 for the preparation of the continuity, it is easy to see that the players' salaries, though exorbitant, are not such a tremendous item in the making of a feature.

"Some producers in the last couple of years have gotten the idea that a production, regardless of the requirements of the story, must have rich sets. They feel that the public demands this. Of course, they are wrong. I imagine that in the near future you will see these gaudy, high priced backgrounds done away with to a large extent."

The real fault, Mr. Rork points out, lies in the costly backgrounds built by the directors. Add to this the high cost of distributing and selling the films, with cut-throat competition between rival companies, and you have the present mad status of screenplay production in a nutshell.

## Slow Motioning Sporting Events

RECENTLY a motion picture concern slow-motioned the match race between Zev and In Memoriam. This ended almost in a dead heat, but the judges felt that Zev had won and named that colt the winner. But the film, upon being developed and printed, revealed that In Memoriam had seemingly won by a nose. Naturally, the judges did not reverse their decision but the incident offers food for thought.

Almost the same interest was aroused by the slow motion films of the Dempsey-Firpo fight. How had Firpo knocked the American champion through the ropes? Did Dempsey return to a corner after knocking Firpo down or was an unfair advantage taken? The film answered these questions for all time.

How long will it be before the slow motion camera is used in all sporting events as the court of last resort in a close and important decision?



# AS WE GO TO PRESS:

☪ Martha Mansfield is dead as a result of burns received on Thanksgiving Day while on location for *The Warrens of Virginia* in San Antonio, Texas. The screenplay was being made by William Fox with Elmer Clifton as director. Miss Mansfield's hoop-skirted crinoline dress caught fire in some unknown manner and, before the flames could be extinguished, the actress had received fatal burns.

☪ Irene Castle has just married for a third time. Her latest husband is Major Frederic McLoughlin, wealthy coffee merchant of Chicago.

☪ Famous Players-Lasky coast studios reopening, indicating end of so-called slump.

☪ Theodore Roberts playing vaudeville season in a William de Mille sketch.

☪ Renee Adoree badly injured in Hollywood automobile crash.

☪ Harold Lloyd buys 40-acre tract at Westwood, Cal., for studio.

☪ Charlie Chaplin's next comedy to be of the '49ers with title, *The Gold Rush*.

☪ Marian Harlan, 17-year old daughter of Otis Harlan, stage comedian, selected to be Buster Keaton's new leading woman.

☪ Carlyle Blackwell divorced by wife, Ruth Hartman, on coast.

☪ James Kirkwood and Lila Lee intend to return to stage after doing two Ince films.

☪ Mary Pickford's *Rosita* has sensational Los Angeles opening, with theater crowded with stars and flowers.

☪ Charlie Chaplin considers selling LaBrae studios in favor of new location in Beverly Hills.

☪ Allen Holubar leaves estate of \$53,000 and wife, Dorothy Phillips, petitions for guardianship papers and custody of ten-year old daughter, Marie Gwendolyn.

☪ Reproducing Battle of Lexington costs William Randolph Hearst over \$80,000 in making *Janice Meredith*. Which is considerably more than the cost of original production.

☪ The Martin Johnsons sail for two years in Africa.

☪ Mary Pickford endeavoring to secure Emil Jannings for her next picture.

☪ Nita Naldi enters vaudeville.

☪ Alma Rubens gets leading role in Samuel Goldwyn production of *Cytheria*.

☪ The Rodolph Valentinos sail for Europe and rumors are current of an early return to the screen.

☪ D. W. Griffith rapidly finishing *America*. Said that Charles Mack will score the hit of the spectacle.

☪ Dimitri Buchowetzi, maker of *Peter the Great*, may direct Pola Negri's next picture.





KENNETH ALEXANDER

LILLIAN GISH





VIRGINIA  
VALLI

CLARENCE S. BULL



VIOLA  
DANA



EDWIN BOWER HESSER



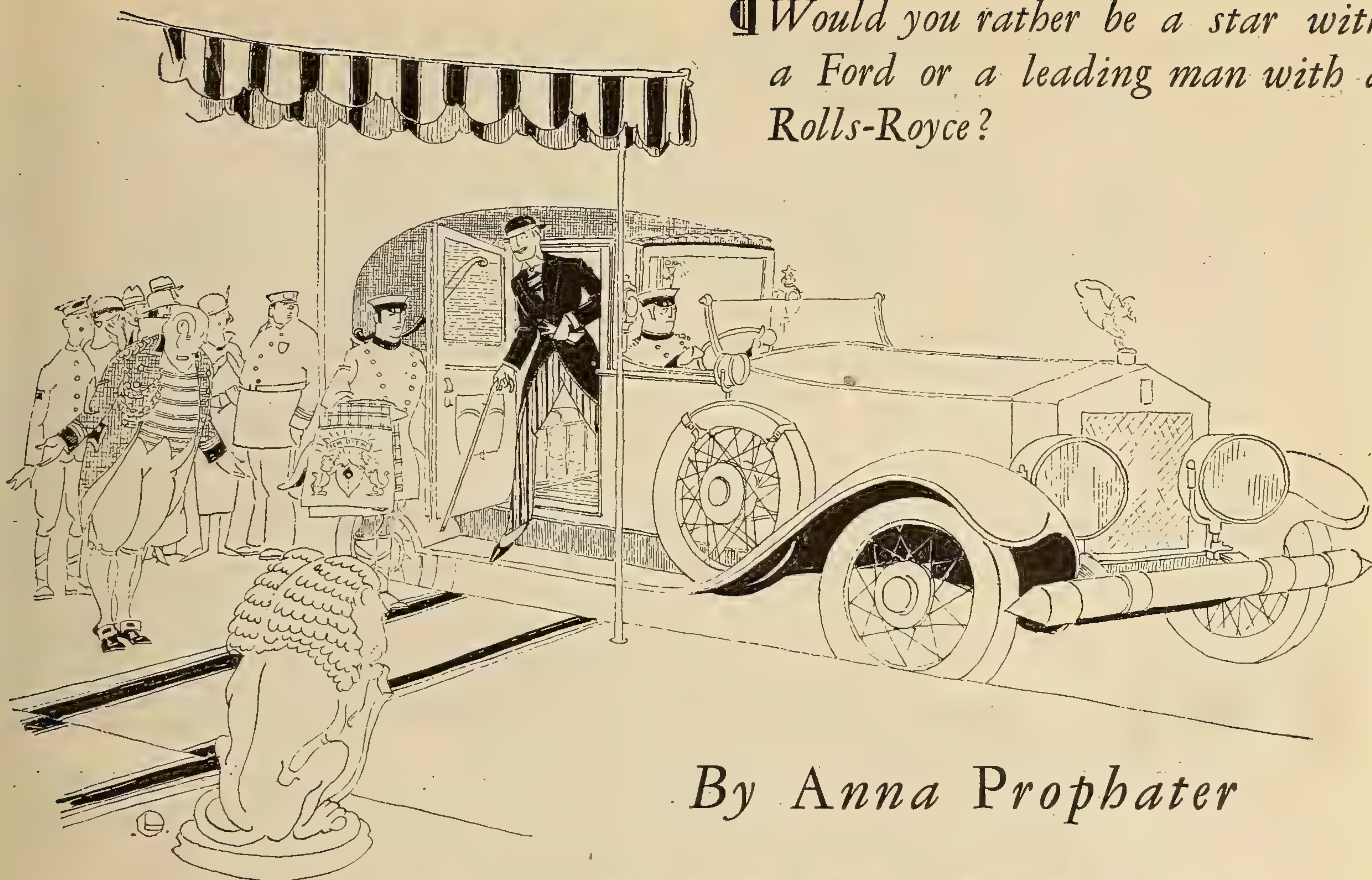


DONALD BIDDLE KEYES

ROD LA ROCQUE



❑ *Would you rather be a star with a Ford or a leading man with a Rolls-Royce?*



*By Anna Prophater*

# Making FAILURE Pay



*Drawing by Lambert Guenther*

**W**HICH would you rather be, a star with plenty glory and a salary of two hundred dollars a week or just an actor with less glory and a salary of a thousand a week?

Right you are. You'd take the coin.

Conway Tearle, Frank Mayo, Eugene O'Brien, George Walsh, Wallace Beery, Tom and Owen Moore and scores of others have made the same decision. It's all very nice and pretty and it dazzles the home folks to see your name in electric lights. But a cold, hard thousand a week, with less electricity, goes farther to pay for the gasoline and the instalments on the oil paintings.

## *Vogue of Jitney Stars*

**A** FEW years ago it was all the rage to be a star. Everyone did it—Alice Lake, Frank Mayo, Wanda Hawley, Art Acord, Anne Luther and almost any player that you can think of. In fact, there isn't a player of any prominence at all who hasn't been starred at one time or another. No wonder whenever an extra girl is arrested for throwing a stove at her husband, the newspapers call her a movie star. How can the poor

editors keep up with the rapid changes of the business?

All the companies specialized on stars and star contracts. Realart, Universal, Fox and Metro signed 'em up at the rate

of one per week. As a general thing a star contract called for plenty of big type, lots of publicity, the right to a lot of kowtowing around the studio, ten pictures a year and the privilege of being called a celebrity. In return for which the star received several hundred dollars a week, which he was at liberty to raise in private conversation among his friends.

Everything was jake for a year or so until something happened. And then, all of a sudden, you couldn't walk down Hollywood Boulevard without bumping into at least six former Realart, Universal or Fox stars out of work.

## *From Stardom to Leading Roles*

**A**ND then again, something different happened. Stars who had been living in a furnished bungalow began to dabble in Beverly Hills property. Stars who had driven their own Fords began riding up to the studios in Rolls-Royces. Stars who had worn sweaters began to invest in fur coats.

❑ *It pays to be inconspicuous on the screen!*

❑ *The stars of yesterday, the folks who didn't draw at the box offices, are today receiving two and three times their former salaries as leading players.*

❑ *The reason is obvious. Directors are in too much of a hurry to train players. But they can select a former star, who at least knows the rudiments of his business, and send the bill to the home offices.*

❑ *Besides the stars of today like the stars of yesterday. They know they can be depended upon never to steal the picture.*



But they weren't stars any more. They were just plain actors—and business men. They had turned failure in stardom into a good commercial proposition.

Consider the case of Frank Mayo. When Mayo worked for Universal, he burned up no celluloid. He made a lot of pictures and made 'em cheap. Or rather, Mr. Laemmle made 'em cheap. There wasn't enough insistent demand for Mayo to warrant Mr. Laemmle's giving him a raise and retaining his service.

Out of Universal, did Mayo die of a broken heart because he had lost stardom? He did not. He sold his services to Goldwyn for several times the amount he received at Universal City. But he didn't sign as a star; he signed as a supporting player.

In other words, Goldwyn considers Frank Mayo several times more valuable to have around the studio than did Universal.

#### Star Failures and Leading Man Hits

Now, on the other hand, Charles Ray is said to be short of money and considering ways and means by which he can get back some of the money he lost trying to remain a star at the head of his own company.

George Walsh was worth a comparatively small salary to William Fox, the jitney impresario. His starring contract wasn't renewed. Then he went to Universal and starred in serials. Universal serials are supposed to be the pictures in which Art burns feeblest. Outwardly, George was on the toboggan.

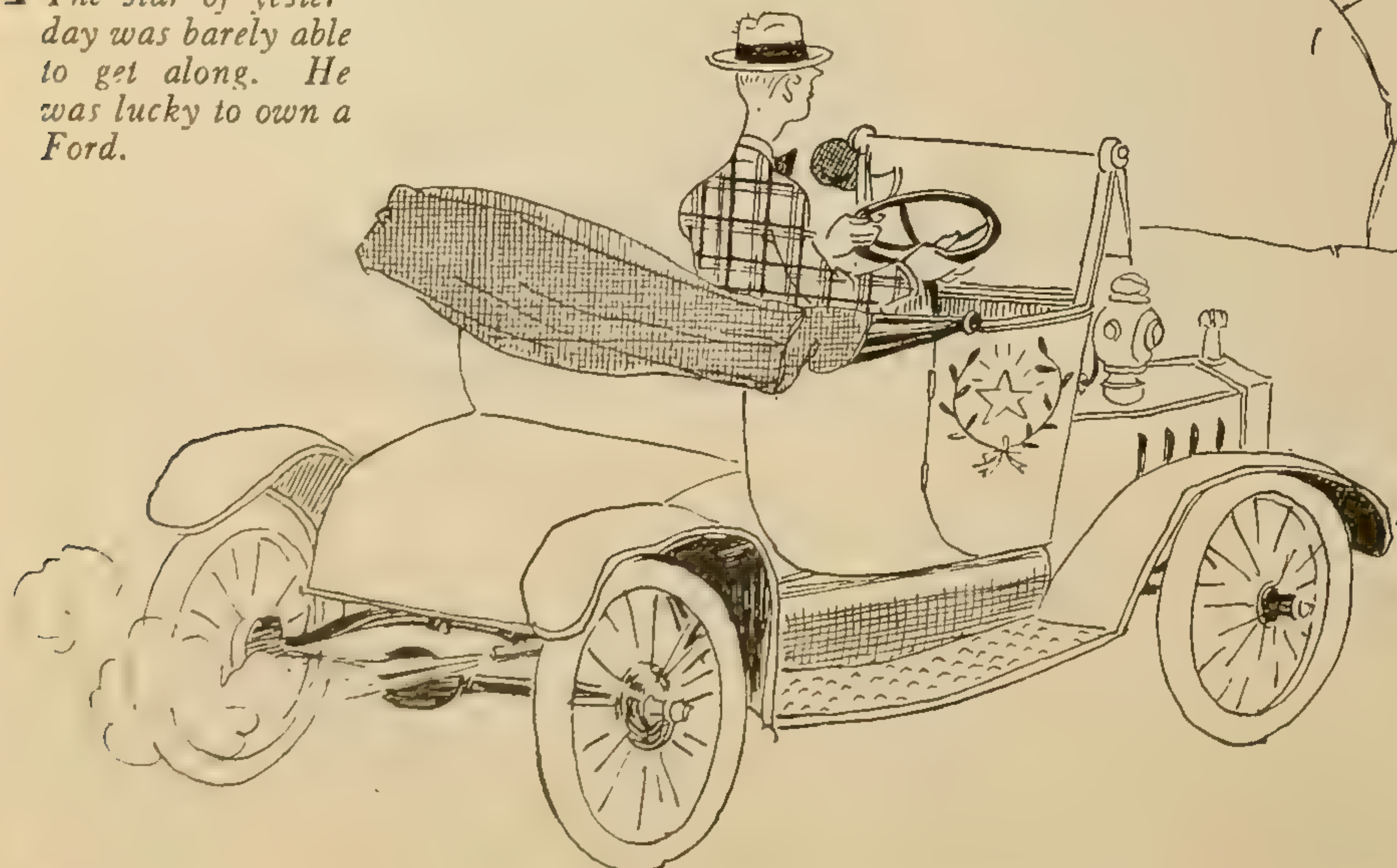
Again Goldwyn came to the rescue. And, also, Mary Pickford came to the rescue. George, discarded as a star, began to get nice big checks for his work as a leading man. He almost achieved Ben Hur, the biggest role of the year.

Selznick starred Eugene O'Brien for several seasons. The pictures weren't up to the mark, disaster overtook the company and O'Brien was headed for outer darkness. But wise Eugene! He remembered the days when he was a leading man, when money was plentiful, when the press of work wasn't so hard. Now he works when he wants to and it is a well-known fact that he isn't starving.

#### Ex-Stars Are Reliable, Anyway

CONWAY TEARLE, another Selznick star, never appeared in

¶ The star of yesterday was barely able to get along. He was lucky to own a Ford.



¶ Remember the stars of yesterday?

¶ Do you recall the stellar vehicles of Conway Tearle, Frank Mayo, George Walsh, Eugen O'Brien, Wallace Beery, the Moores, Alice Lake, Bebe Daniels, May McAvoy, Wanda Hawley, J. Warren Kerrigan, William Russell, H. B. Warner, The Beerys, Bert Lytell and some of the others?

¶ They're all playing leading roles now—and earning salaries in three figures where formerly they could barely get along.

¶ You'll find the reasons here.

pictures that burned up any box-office. But he makes a wonderful leading man. Stars and producers fight for his services. They bid against each other for his favor. Conway, no longer young but an experienced trooper, gets a bigger salary than most stars.

J. Warren Kerrigan's drawing power decreased a few years ago. Bad pictures pulled him down from his position as a matinee idol. Voluntarily, he retired. And modestly enough, in "The Covered Wagon," he returned. Now he is welcome to hang his hat in any studio on the Coast.

H. B. Warner had a fling at stardom. But he didn't find it half as lucrative as playing opposite Gloria Swanson in "Zaza" for a thousand dollars a week. Lots of persons who saw the picture have only a dim realization that Warner was in it. But Warner should worry. He got the thousand a week.

I wonder if Wallace Beery ever thanks his stars that he flopped as a comedian. Wallace couldn't even

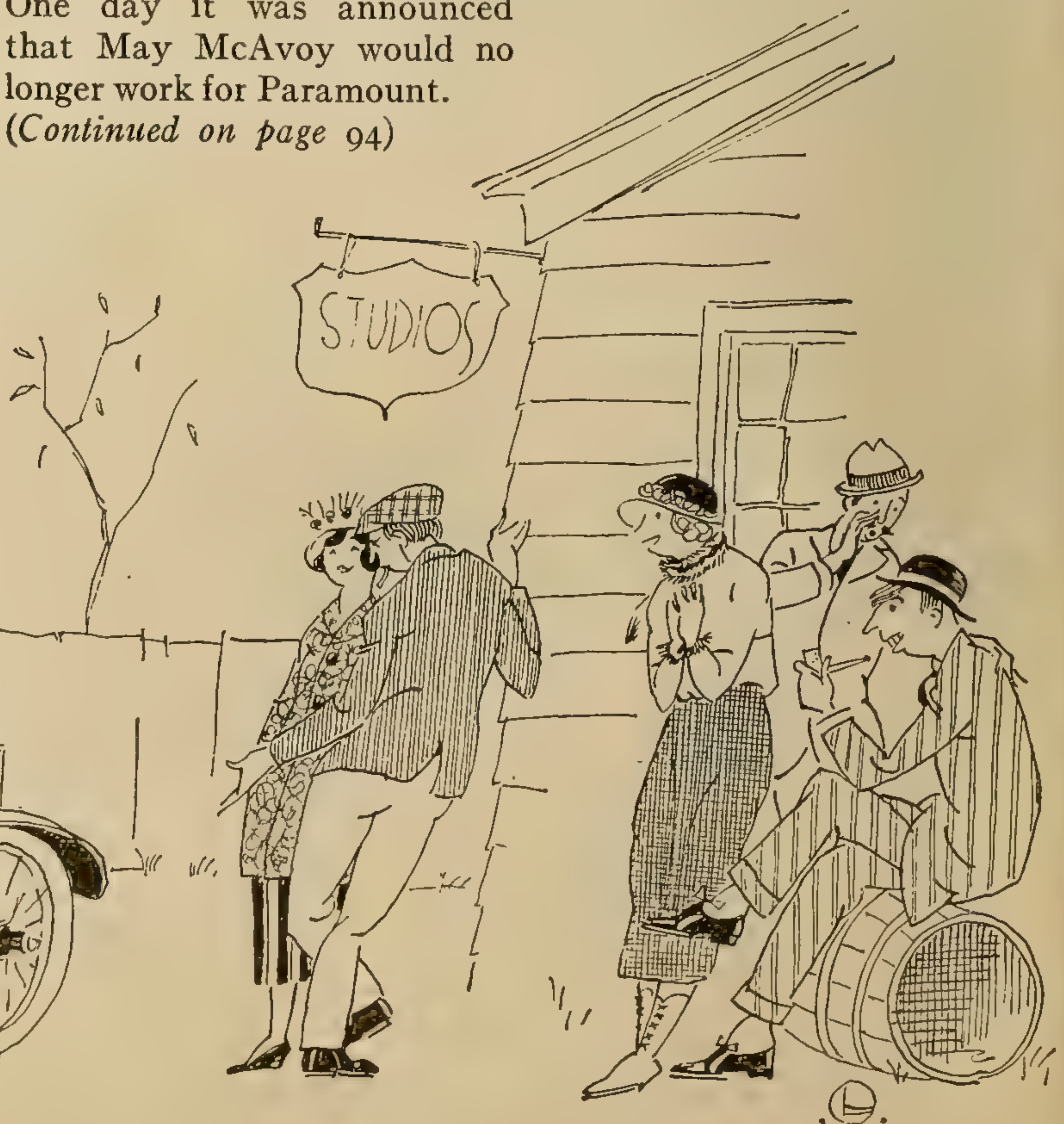
keep pace with Ham and Bud in the days when audiences didn't care what made them laugh. His "Swedie" Series was discontinued.

But Wallace is smart. When war villainy was at its height, he was the meanest Hun of them all. Styles changed and Wallace changed with them. When the costume pictures came along, Wallace went into the king business. He has worn the crown of almost every country in Europe. At one time, he was working for three companies at once—at about twelve hundred dollars per week.

When the Metro studios shut down a year or so ago, Bert Lytell was dropped from the ranks of the mighty. Since that time, Mr. Lytell has been hiring himself out for more money than he ever used to find in the old pay envelope. And, so far, he has gotten two free trips to Europe out of his failure as a star.

Even the girls go in for it. One day it was announced that May McAvoy would no longer work for Paramount.

(Continued on page 94)





# Seeing "AMERICA" FIRST



ⒸDavid Wark Griffith is busily at work upon his big spectacle of the American Revolution, *America*. At the top is "D. W." himself in the saddle, while, at the right, he is "shooting" a charge of Morgan's raiders at Summers, New York. ⒸBelow, Griffith directing a scene near Fort Myer, Va., with Charles Mack, Erville Alderson and Carol Dempster in the picture, reading from left to right.





# SCREENLAND Fights

**F**OR the past two months SCREENLAND has been the storm center of attack by certain factions of the motion picture business intent upon muzzling the press. SCREENLAND has conducted its battle for freedom of expression single handed and alone—and it now feels that its readers should be acquainted with the facts.

## Considered Too Fearless

**I**N brief, SCREENLAND is looked upon as too fearless and frank in its comments. Certain portions of the

*The antiquated portion of the motion picture business considers Screenland too fearless—and makes strenuous efforts to muzzle it.*

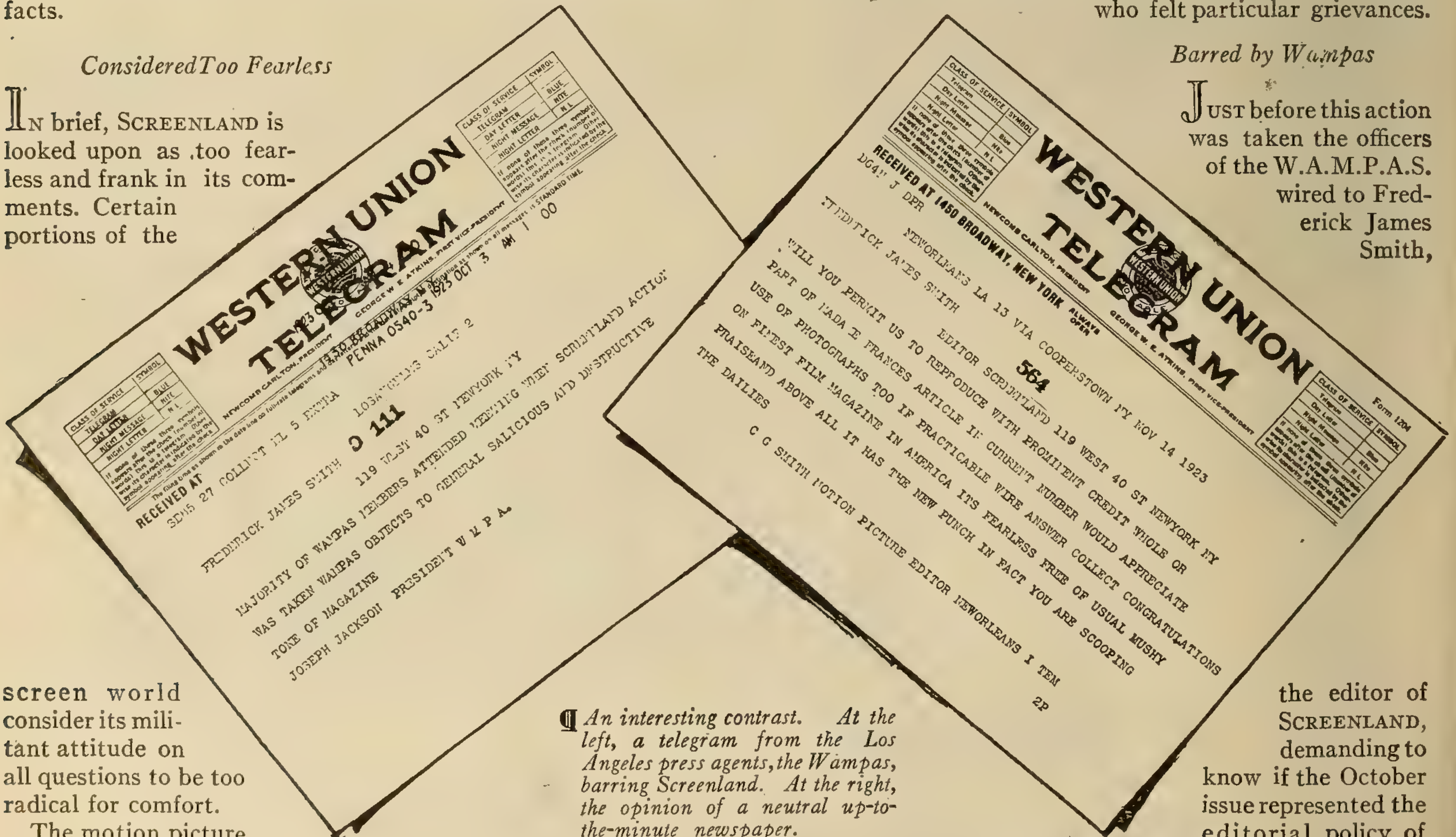
press agents of the Pacific Coast, voted to bar SCREENLAND representatives from all studios, and to prevent, as far as possible, any

attempt to secure pictures and news.

Not all of the members of the W.A.M.P.A.S. favored this action, which was actively pushed by two or three press men who felt particular grievances.

## Barred by Wampas

**J**UST before this action was taken the officers of the W.A.M.P.A.S. wired to Frederick James Smith,



screen world consider its militant attitude on all questions to be too radical for comfort.

The motion picture business, it is necessary to point out here, is a curious one. One of the foremost industries of the country, it is a rambling, sprawling organization with a hundred and one jangling loose ends. There are unquestionably a number of able business men, as well as a number of artists, engaged in making screenplays but, in the main, the industry is headed by men who crowded their way to the top when the film drama was young. Until time weeds them out, the silent play will remain in its present adolescent state. A river can rise no higher than its source.

This industry has developed a number of trade and fan magazines, all of them dancing attendance upon the so-called art. The publications designed to fill the needs of the millions of film fans have become as out of date as the business methods of the screenplay magnates themselves.

## SCREENLAND Always Independent

**S**CREENLAND came into the field as a radical. Its progress was beset with vicissitudes—but, through its entire progress, it has been free and independent. This has naturally aroused a great deal of animosity among the old guard of picturedom.

This feeling reached a head on or about September 21st, when the W.A.M.P.A.S., otherwise the Western Association of Motion Picture Advertisers, numbering most of the movie

*An interesting contrast. At the left, a telegram from the Los Angeles press agents, the Wampas, barring Screenland. At the right, the opinion of a neutral up-to-the-minute newspaper.*

the magazine. To this Mr. Smith replied in the affirmative, and suggested that as their telegram indicated displeasure, exact reasons be given.

The W.A.M.P.A.S. declined to reply and took the action already mentioned. Although they have since claimed to have notified Mr. Smith of this action, it was only after repeated wires that the W.A.M.P.A.S. finally replied that official action had been taken to ban SCREENLAND.

The editor demanded to know specific reasons for the action and, after several wires, received the following telegram:

"Majority of Wampas members attended meeting when SCREENLAND action was taken Wampas objects to general salacious and destructive tone of magazine."

Meanwhile, the W.A.M.P.A.S. started efforts to have the A.M.P.A., the Associated Motion Picture Advertisers, numbering the New York movie press men, take similar action. Obviously, if SCREENLAND was only banned on one side of the country, any action would fail. Frantic wires were dispatched and pleading letters forwarded but the A.M.P.A., with cooler heads at its helm, voted to have its members take any individual action they desired.

## Hays Office Enters Fight

**A**T this moment the Will Hays offices, through a Hays repre-



# for FREEDOM

*¶ The attempt to censor Screenland puts the motion picture world's fight against censorship in a strange and curious light.*

sentative, Courtland Smith, entered the fight. Although Mr. Hays was then in England, Mr. Smith sent letters to the various production heads, outlining the action of the W.A.M.P.A.S. and asking that the magnates take a definite stand against SCREENLAND. This action was taken without a single effort to ascertain any details from the magazine's own offices.

But this time, SCREENLAND obtained information of secret messages between the W.A.M.P.A.S. and the A.M.P.A., setting forth certain specific reasons for the ban.

These can be enumerated as follows:

A statement published in the October number, to the effect that Mary Pickford was credited with causing Douglas Fairbanks to change leading ladies. Statements were later issued in Los Angeles in connection with this, it being declared that a libel suit was about to be started against SCREENLAND. However, up to the moment this page went to press, no official legal action has been taken.

A statement that Alice Terry's ankles weren't all they might be from a pulchritudinous point of view.

An item, from which the W.A.M.P.A.S. drew the inference that Claire Windsor wore a wig in public.

Critical comments regarding recent Norma Talmadge pictures.

The article, "Wages of Realism," published in the November number.

This last, however, could not have influenced the action, having been published after the W.A.M.P.A.S. action was taken.

## *Attempt to Muzzle SCREENLAND*

OBVIOUSLY, no sane person could take such absurd charges seriously. There was just one thing to infer—that certain factions of the motion picture business intended to muzzle SCREENLAND if it could be done.

This, then, was a strange attitude for a business which has been fighting censorship all along. Here it was firmly aligned against censorship on one hand, while, behind its back, it was trying to strangle freedom of expression within its ranks.

So SCREENLAND decided to take the whole matter to Will Hays, president of the Motion Picture Producers' Association, who had then returned from Europe. Mr. Hays, Courtland Smith, Myron Zobel, publisher of SCREENLAND, and Mr. Smith, its editor, were present at the conference.

After presenting the case, Mr. Zobel specifically asked Mr. Hays what action his office would take in the matter. He asked for an investigation and stated further that, if the ban was made general with the backing of the Hays organization, the magazine would still maintain its attitude of independence. To this, Mr. Hays replied that the W. A. M. P.A.S. was part of the organization of the national Motion

Picture Producers' Association and that any action of that branch would be backed up by the whole body "to the limit."

## *To Back Wampas Right or Wrong*

COURTLAND SMITH, his aide, added further that this action would be backed up "right or wrong." To this Mr. Hays nodded assent, adding that any action by the national body would be complete, cutting SCREENLAND off from any entrance to studios, news or pictures.

The conference ended with the intimation that Mr. Hays would look into the matter but that he would not attempt to influence any action, although he would see that the ban became general if he felt such action were proper.

## *Effort to Stop Talmadge Cover*

SCREENLAND has heard nothing further from Mr. Hays. Here and there has been felt the effect of the battle. Attempts have been made to intimidate its writers. Learning that SCREENLAND was about to publish a cover portrait of Norma Talmadge, his wife, Joseph Schenck informed the magazine, through his attorneys, that its publication must be stopped or action would be taken.

SCREENLAND published the cover on its December number.

Mr. Schenck then, being a guiding force of the Associated First National Pictures, doubtless influenced the withdrawal of the advertising of that organization in retaliation. This, at least, is the customary method used in intimidating publications in the screen field.

To this SCREENLAND replied by barring all motion picture advertising from its pages. In future this magazine will publish no advertising of any film concern unless it first is permitted to see the wares to be advertised—and feels that it can honestly approve them. The time has passed when any screen magazine can honestly accept advertising of a picture or pictures which it knows to be bad. If you see any screen advertising in SCREENLAND in the future, you will be able to depend upon its integrity.

On top of the threat of legal action in regard to its Talmadge cover, came the widely published story that Mr. Fairbanks intended to sue SCREENLAND for libel. Now SCREENLAND has never intended to hurt Mr. Fairbanks or Miss Pickford in any way. It has full appreciation of the part they have played in the screenplay's progress. It regrets the many false intimations of libel, because it feels that these two stars were innocently dragged into a magazine's fight for freedom of expression. And, when SCREENLAND throws its whole existence into the scales in its fight for

(Continued on page 94)

*¶ The Los Angeles Herald contributed one of the numerous recent newspaper stories published regarding SCREENLAND's fight for freedom of the press:*

## EDITOR REPLIES TO PICKFORD, FAIRBANKS

Myron Zobel, Magazine Publisher, in Statement as Result of Suit Threat

Myron Zobel, publisher of "Screenland," a magazine devoted to motion pictures, today issued a signed statement answering the announcement that Douglas Fairbanks, Mary Pickford and Evelyn Brent will sue the magazine for alleged libel. Mr. Zobel's statement said:

"In its three years of publication my magazine has been a staunch supporter of all that is best in motion picture production and in the lives of its people.

"It is the intention of this magazine to fight with redoubled vigor its battle for freedom of the screen. It is the belief of the supporters and editors of this magazine that the hope of a free screen lies first and foremost in a free screen press.

### 'UPLIFT' FILMS

"It is the intention of this magazine to mould its editorial policy towards the one sole object of the improvement of screen conditions and a higher quality of screen products. In this struggle individual vanities and personal pride must frequently suffer.

"The motion picture is no longer a commercialized industry. It has become a public institution and a public trust and as such is subject to public scrutiny and public comment. My magazine declines to become the vehicle for paid propaganda."





# Clubs are

By H. B. K.

¶ *When you can't get into a Hollywood*

*Club you start one of your own*

**H**OLLYWOOD is as full of cliques as a dollar watch. Cinemacrobats are very clubby though their social sphere is stratified on the basis of cinemantics. Those who pronounce clique as is dubbed a golf club are just as gregarious, if more exclusive than their brothers whose diction demands an "i" for an "i" and who shortly say clique is click.

In their clubbiness Hollywoodens are distinctly Hollywooden. If some are unable to jimmy their way into an existing club they immediately form one of their own.

One does not talk of clubs freely in Cameradia since there are some whose efforts to attain cameraderie have gone off at half-cock when their applications for memberships in certain clubs have made ballot boxes look like cartons of black and beady shoe-buttons.

*Those Exclusive Los Angeles Clubs*

**F**OR, be it known, there are some clubs in Los Angeles into which flicker folk could not cut their way with an oxy-acetylene torch. Present day Angelenos whose forebears arrived in the City of the Angels before the first orange or the first tourist, wrinkle their noses in disdain at the social aspirations of picture plutocrats whom they regard as recent.

The Los Angeles Athletic Club, however, is not the habitat of such huffily haughty banknote barons for its roster almost calls the roll of the up-and-coming in picturedom though there are some camerads who bewail its lack of exclusiveness.

At the L. A. A. C. one is almost sure to see some name well-known in pictures posted for non-payment of dues or some such

trifle. It is there that filmdom's husbands-at-large, the persistent bachelors and motion-picture actors who are sort of "between wives," as it were, have their abode in its higher reaches.

¶ *There are clubs in Los Angeles into which flicker folk can not cut their way with an oxy-acetylene torch.*

¶ *Still, you can find your male film favorites posted for non-payment of dues at the Los Angeles Athletic Club.*

¶ *And there are at least several screen clubs, as "Our Club" and the newly organized "Regulars."*

¶ *"The Regulars" is a new club, including Virginia Faire Brown, Pauline Garon, Mary Philbin, Kathleen Key and other fair film flappers.*

¶ *The members of "Our Club" hiss "Copy Cats!" at "Regulars"—but the organization has selected June Mathis as honorary president and is intrenched for the Winter.*

It was there that Charles Spencer Chaplin, dramatist, alias Charlie Chaplin, comedian, lived before and after taking Mildred Harris for better or for worse.

*The Athletic Club Celibates*

**F**ROM an L. A. A. C. celibate cell James Kirkwood denied that he intended to marry Lila Lee about a month before they actually were welded in wedlock.

Gallant Antonio Moreno inhabited a "room and" there for a long time before he acquired his early Spanish whiskers and Mrs. Daisy Danziger, wealthy Los Angeles social lioness, as spouse. A month before they slipped away on their honeymoon Tony, in his L. A. A. C. cubicle,

torpedoed a report that his persistent bachelorhood was to be broken.

Eddie Sutherland was a frequenter of the place before he became Mr. Marjorie Daw.

Mack Sennett, Thomas Meighan, Elliott Dexter, Richard Dix, Herbert Rawlinson, Bill Russell, Allan Dwan, Edward Everett Horton, William and Cecil De Mille, William Desmond, Harold Lloyd and Charles Ray are other screen celebrities who wear the button bearing the winged foot.

The L. A. A. C., of course, is a club where only stags at eye can drink their fill. So the cinematrons and cinemaids must





# TRUMPS

Willis

¶ *Filmdom is as full of cliques as a dollar watch*

performers also have their own exclusive social combinations. Of these there are chiefly two—"Our Club" and "The Regulars."

## More Anent "Our Club"

"OUR Club" consists of eighteen of Hollywood's baby stares or stars, playing about under the guardian wing of Mary Pickford, honorary president.

The piping voices of Helen Ferguson, Mildred Davis, Patsy Ruth Miller, Virginia Valli, Vola Vale, Lillian Rich, Gloria Hope, Clara Horton, May McAvoy, Lois Wilson, Virginia Fox, Gertrude Olmsted, Laura La Plante, Carmel Myers, Edna Murphy, Carmelita Geraghty, Colleen Moore and Zazu Pitts answer "here" at meetings.

Although I presume the baby stars are banded together for the uplift of the drama and mutual betterment, though, to steal a bit of Agnes Ayres' stuff, that would be painting the lilies, "Our Club" is always pictured grouped about "Our Mary" gazing raptly into her face or cutting themselves pieces of cake.

Last winter "Our Club" was shaken a bit by internal dissension with the active presidency as the bone of contention or casus belli which does not sound nice, although members indignantly denied that the organization suffered at all from an attack of the "cats' meows."

## "The Regulars" Come Into Being

"OUR Club" was very exclusive until recently when "The

Regulars" came into being. The name is but a sort of working title until a contest, which will divulge an appropriate label, is ended.

According to Priscilla Bonner, fans are just falling over each

other in an effort to supply the tag. One suggested "Thalia," which, Miss Bonner assures me, is the name of the goddess of the drama, and hence, Miss Bonner admits, it is one extremely pleasing to the members.

June Mathis, famed Goldwyn scenarist, whose typewriter sings as pretty a song of sixpence as a cash register every time she gets it unlimbered, is honorary president of "The Regulars."

Grace Gordon, Virginia Browne Faire president, Kathleen Key, Priscilla Bonner, Marjorie Bonner, Pauline Garon, Pauline Curley, Mary Philbin, Menefee Johnston, Marion Aye, Claire Windsor, Dorothy Mackaill and Dorothy Devore are the favored fourteen.

## Hisses of "Copy Cats"

WHEN "The Regulars" made their bow it is said "Our Club" stuck out its collective tongue and hissed "copy cats," even though the expression lacks sufficient sibillancy to make a perfect hiss. Wide-eyed and open-mouthed denials greeted an attempt to verify this report. (Stories in Hollywood are dubbed reports because of the verbal explosions with which they obviously blow up.)

With beauty and brains as the measuring stick applied to "Our Club" and "The Regulars" (Continued on page 100)



# BE *it* EVER So HUMBLE

*By Grace Kingsley*



☛ *The fantastic little Hollywood house where Rex Ingram and his wife, Alice Terry, spent their honeymoon.*

**I**T doesn't matter what other people do. Our butcher could wear a ballet costume to deliver our chops; our druggist could eat live fish, and excite only passing comment; our rag-and-bottle man could warble like John McCormack, and we'd be only faintly interested; and our coal-heaver could wear a swallow-tail coat whilst performing his professional duties.

But the picture stars—that's different! The dear public considers their every move with concern and interest.

For such as hanker to know what Bill Hart puts on his shoes to make them shine so, what Norma Talmadge does with her early morning hours, and what use busy Priscilla Dean puts her spare time to, I'm pleased to hand out a few facts. Here, for once, you'll learn what kind of a cook Mae Murray has and whether Harold Lloyd really eats pie for breakfast. It will only take a simple little bookfull of information to convey these things, but I'll do my best.

Buster Keaton lately bought a big house in the Wilshire District in Los Angeles. It is so big, indeed, that Buster says he is going to install a system of bell-boys! Here dwell Keaton and his wife, Natalie Talmadge Keaton, and little Joseph

☛ *Madge Bellamy's elaborate residence in Beverly Hills, earned from her motion picture salary.*

Jr. Constance Talmadge lives with them, too. Buster and his wife keep several servants, including a cook, a nurse for the baby, a chauffeur, secretary, housemaid and gardener.

Buster is a systematic worker. He rises early in the morning and usually gets to the studio around eight or eight-thirty. Buster and Natalie are rather quiet folk. They enjoy their home and their immediate friends, and they like to go to plays and once in a great while to the Ambassador or the Biltmore to dine and dance.

The house in which Norma Talmadge and Joseph Schenck live on West Adams Street, has had an interesting history. It was once the home of a wealthy society woman, who, in need of money, leased it to Theda Bara. Miss Bara lived there all one summer with her sister. Then the house was taken over by Roscoe Arbuckle, who purchased it saying that he "had to buy it to keep his cellar!" Roscoe parked his chubby form in the room where erstwhile had reposed the figure of the world's best known vamp. Then came Arbuckle's days of trouble, during his trial in San Francisco, when only Roscoe's valet and pet dog kept watch there.

Later the place became too expensive for the comedian; so Joseph Schenck took it, and he and Norma Talmadge and Mrs. Talmadge, affectionately called "Peggy" by her children, now





## **C***The real home life of the stars, told for the first time.*

live there with a housemaid, cook, gardener and chauffeur.

There is a Japanese garden back of the house, the house being built in a modified old English style, of bricks, with vines over it, and a garden wall hiding the place from the street. The garden, which has a gold-fish pond and some statuary, is a favorite retreat of Miss Talmadge when she isn't working.

Mae Marsh has sold her Flintridge home near Pasadena; and she now lives, during her temporary stay in California, in a pretty bungalow with her husband, Louis Lee Armes, and her little three-year-old daughter, Mary. Little Mary is a "system baby," her nurse seeing to it that she is fed with just such and such foods, at such and such times. Miss Marsh always has her little girl with her, whether the location trip takes her to England or Florida. Because Little Mary loves the West so much, Miss Marsh intends building a home in California.

You will have a homey time if you happen to be invited to the home of William S. Hart in the foothills near Beverly Hills, just outside of Hollywood. There are no staring electric lights at night, but the neighborhood, filled with picture stars, is presided over by the quiet, dark, brooding hills just behind.

The western star's house looks exactly as you would expect it to look. It is a bit old-fashioned somehow, with its wing and its many paned windows. Inside, too, where Mr. Hart lives with his sister Mamie, you find just the sort of house you would anticipate. Its rooms are furnished largely in simple but interesting fashion, with Indian rugs, Indian baskets, collections of ancient Indian relics, while many carved Spanish leather bits—saddles, bridles, boots—and big sombreros, silver trappings for a horse while many pictures showing cowboy



**C***The lavish home of Priscilla Dean and her husband, Wheeler Oakman, humorously called the Hollywood Country Club.*

and Indian life adorn the walls.

Hart has a big den filled with Indian curios. Frederick Remington and other painters of the pioneer era have contributed to his picture collection. He has a vast collection of pipes and curious old firearms.

Of course there is Bill's desk and writing implements, for he has become quite a literary cuss, what with writing several books during his long vacation.

It is a quiet, peaceful and happy life which Bill and his sister lead in the house, which is of moderate size, including about seven rooms. He has a Japanese cook who also serves as housekeeper under supervision of Miss Hart.

Bill Hart's house is probably the most unpretentious of any star's in the motion picture business. He spends a good deal of time at his ranch also.

It is rather an ornate establishment which Charles Ray and his wife preside over. The house which is old English style, with curving roof in imitation of thatching, is in Beverly Hills. Mrs. Ray has the house redecorated every few months, and the place has run nearly

the whole gamut of styles and periods.

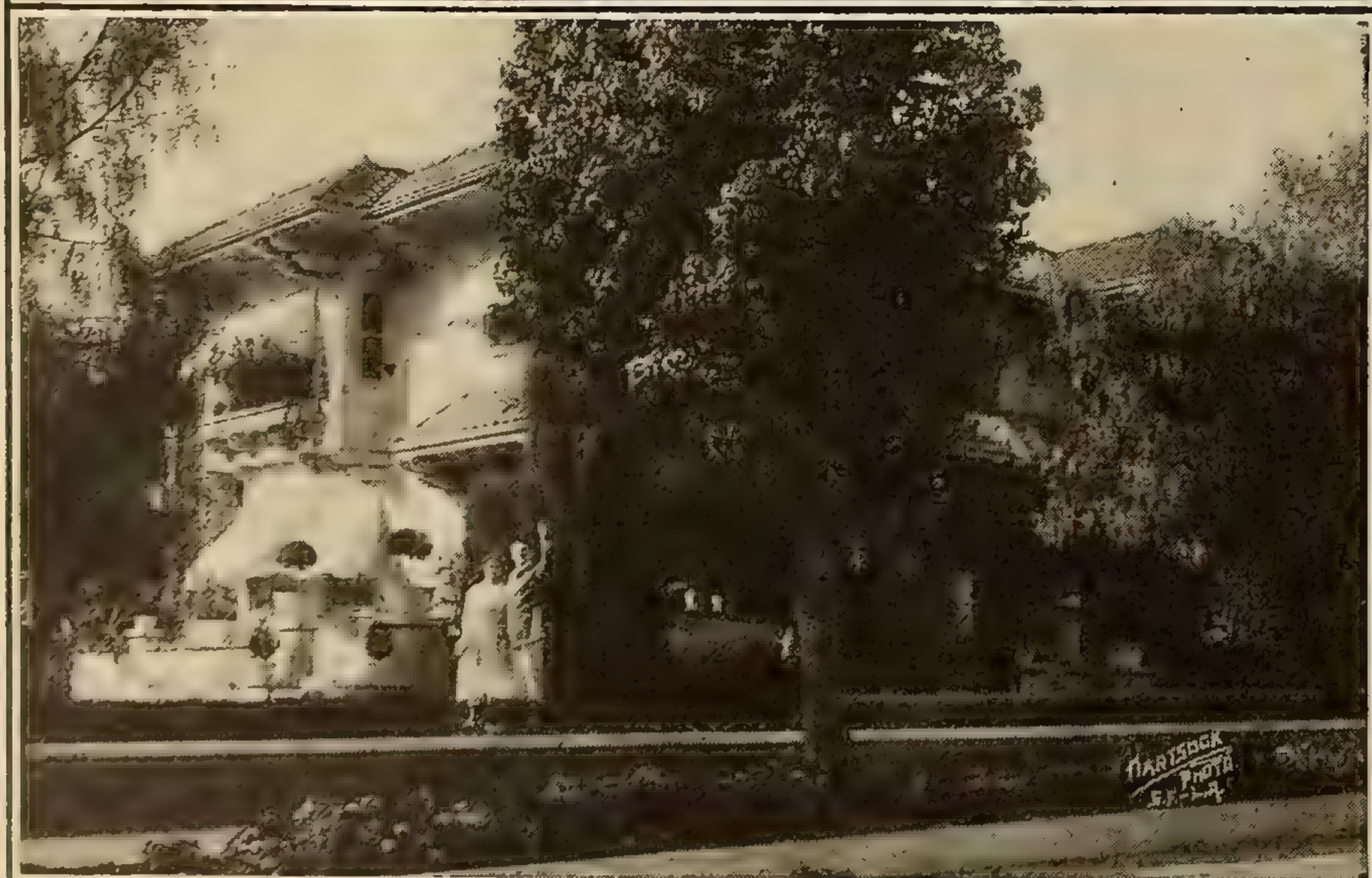
**C***Mr. and Mrs. Fred Niblo, (Enid Bennett) in front of their Beverly Hills home. Three of their favorite dogs are with them.*

Charlie Ray has a plainly furnished den, where stands his faithful type-





# The First Complete Account of



writer on which he still writes many of his own fan letters, though he has a secretary. The Rays have lived in the house ever since Charlie first rose to fame.

A sun parlor is one feature of the house. It was Japanese the last time I saw it. There is also a music room, Mrs. Ray being something of a musician. She is interested in art, too, and has a little studio where she paints. And not the least sensational feature is an ebony bathroom, with everything in jet black from tub to pipes.

The Ray menage has a dignified butler who comes pretty near being the talk of the movie colony, as well as a footman, a cook, a housemaid and a chauffeur.

Ray loves to read in bed. He eats plain food, and works early and late.

Driving along Hollywood and Sunset Boulevards, one may notice an imposing structure, surrounded by smaller houses, situated on the very top of a beautiful, rounded, tree-bordered hill. Indeed, one can't fail to observe it, for it looks rather like an old-world convent, with its tan-colored cement-and-plaster walls. But it isn't. It is the home of Antonio Moreno and his wife, a society leader of Los Angeles and a woman of great wealth. The house is Italian in architecture. It is luxurious in its furnishings. The living room is a huge studio place, with a cathedral window which overlooks all Hollywood, Los Angeles, the mountains and the sea. A big church organ is one of the items of interest in the Moreno home.

The smaller houses, also Italian in style, are servants' quarters and garages. The Morenos own three or four cars of different makes.

The Hollywood home of Barbara LaMarr and her husband, Jack Daugherty, is one of the movie colony's centers of interest. The house is one of those many homes which cling picturesquely to the side of a Hollywood hill, and is near Rudy Valentino's former and Jack Kerrigan's present home. It is built in Italian style, and is oddly rambling, with little unexpected stairways and doors, and windows on different levels. You drive on a winding and steep road to approach it. Once there, you travel down a flight of stone steps past a little alcove that is going to contain a saint's image as soon as Daugherty unpacks the things brought from Rome, on past a little fountain, and right into Barbara's living room, with a dining room adjoining. Here is a grand piano, close to the big window which looks into the valley.

Little Marvin, Barbara's adopted son, is always shown to the guests, even if it is the middle of the night. There is no "system baby" about Marvin. Barbara and her husband have four servants, three of them colored, and Barbara and her husband own six big cars!

Perhaps there are no people in the film colony who can make you happier when you visit them than Fred Niblo and Enid Bennett.

"How do you manage to run your house when you are working all the time? I asked Miss Bennett.

"I think I'm naturally a home person," said Miss Bennett. "Most Australian women are, you know. Sometimes,

**C**Top: Another glimpse of the Priscilla Dean-Wheeler Oakman home, with its bathing pool just in sight. Second: Alla Nazimova's residence in Beverly Hills, with the star herself standing on the upper porch. Third: The home of Bryant Washburn and his wife. Bottom: library in the home of Ralph and Vera Lewis.



# How Your Screen Favorites Live

when I'm not working, I like to run into the kitchen and bake a cake or fix a salad. I can cook very well, and there is a pleasure in doing it once in a while."

You will find a cook, a nurse and a chauffeur in the Niblo household. Also a gardener to take care of the grounds of the Niblo home, which is in Beverly Hills—a big, roomy, rather handsome house, with a lovely sun porch in the back, where the Niblos often entertain at tea. The Niblos entertain frequently, and they are always to be seen at the big premieres of pictures and plays in Los Angeles.

Vola Vale and her husband, Albert Russell, with their little son, dwell at the tip-top of a Hollywood hill, in a house of Spanish architecture—a rambling, one-story affair, with a great living room which is also the dining room, and with a great porch in front from which you get a dazzling view all about.

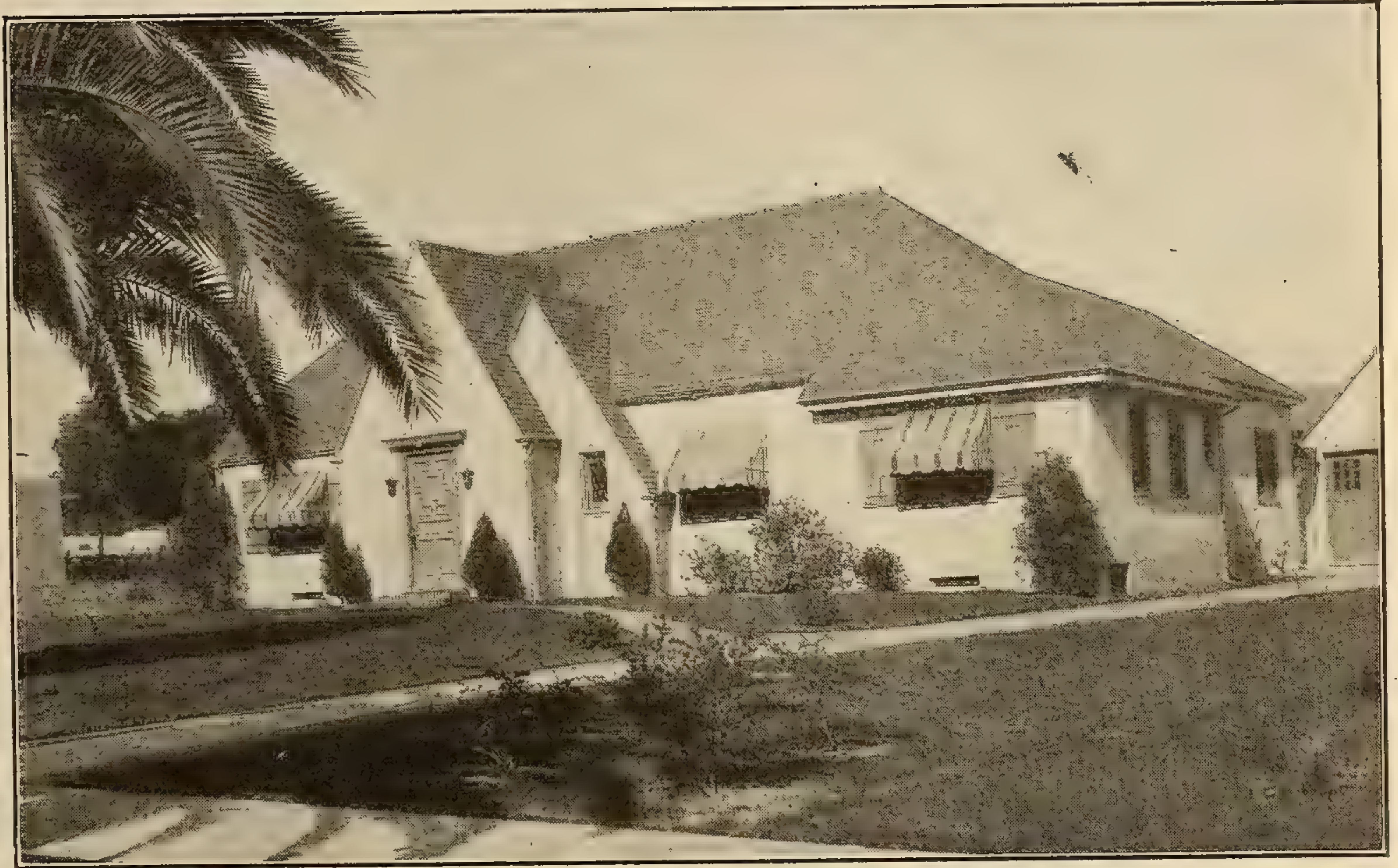
The Russells have an Italian cook, a young woman of much beauty—for which reason they fear all the time they are going to lose her—a Chinese servant, house boy and gardener combined, and a chauffeur.

Lois Wilson is the regular family girl. She lives with her father and mother in a Hollywood bungalow and, though there are a couple of servants, she delights in doing a lot of things herself, such as arranging flowers, caring for the family china and cut glass and taking a motherly interest in the family's diet. She rides a bicycle for exercise.

Pola Negri, after the fashion of Continental women, rises early in the morning to see that her servants are doing their work, and woe to the servant who hasn't attended properly to her duties. She is an odd contradiction indeed, is Pola. For one thing, she is a fine musician and plays the piano like a professional. She is an excellent horsewoman, but only learned to drive a car since coming to America. It took only three lessons to make her know how to handle a car, however.

She has a Hungarian cook, chauffeur, a personal maid and a secretary. The secretary is also a companion, a charming Polish girl, who tactfully smoothes Pola's social and professional way in many a crisis.

Speaking of Pola naturally makes one think of Charlie Chaplin. The comedian lives in a picturesque white plaster-and-cement house on the side of a Hollywood hill, with his valet, his cook and his secretary. Charlie is not a person of very regular habits, so his servants and employes are never



Light comedy pays! Witness this pleasant home of Douglas MacLean as proof positive.

quite sure when he will be home to meals, when he will arise, or just what he may decide at the last minute to do. Charlie gets up one morning at ten, the next at six, and they never know, down at the studio, when he is going to show up, so it's safe to be early. He is rather fastidious about his food, at least when he isn't absorbed in his work.

Charlie entertains at pleasant dinner parties. Edward Knoblock is one of his most intimate friends, while Gouveneur Morris also is a favorite. He likes to have beautiful women around him, too, and Claire Windsor, the late Florence Deshon, Mae Collins, and Pola Negri used to be guests at these dinner parties. Charlie enjoys doing charades, and the game of "Speeches," when every body has to be called on suddenly to make a minute speech. He is also a nut, like Harold Lloyd, on sleight-of-hand tricks, and tackles these with the greatest glee.

Often at night he doesn't come home to dinner, but goes wandering down into the Mexican and Chinese and Italian quarters, sometimes with a friend, sometimes alone. Likely as not you will meet him at some little table d'hote Italian restaurant.

Leatrice Joy and Jack Gilbert, before either was as famous as now, used to live in a little house which

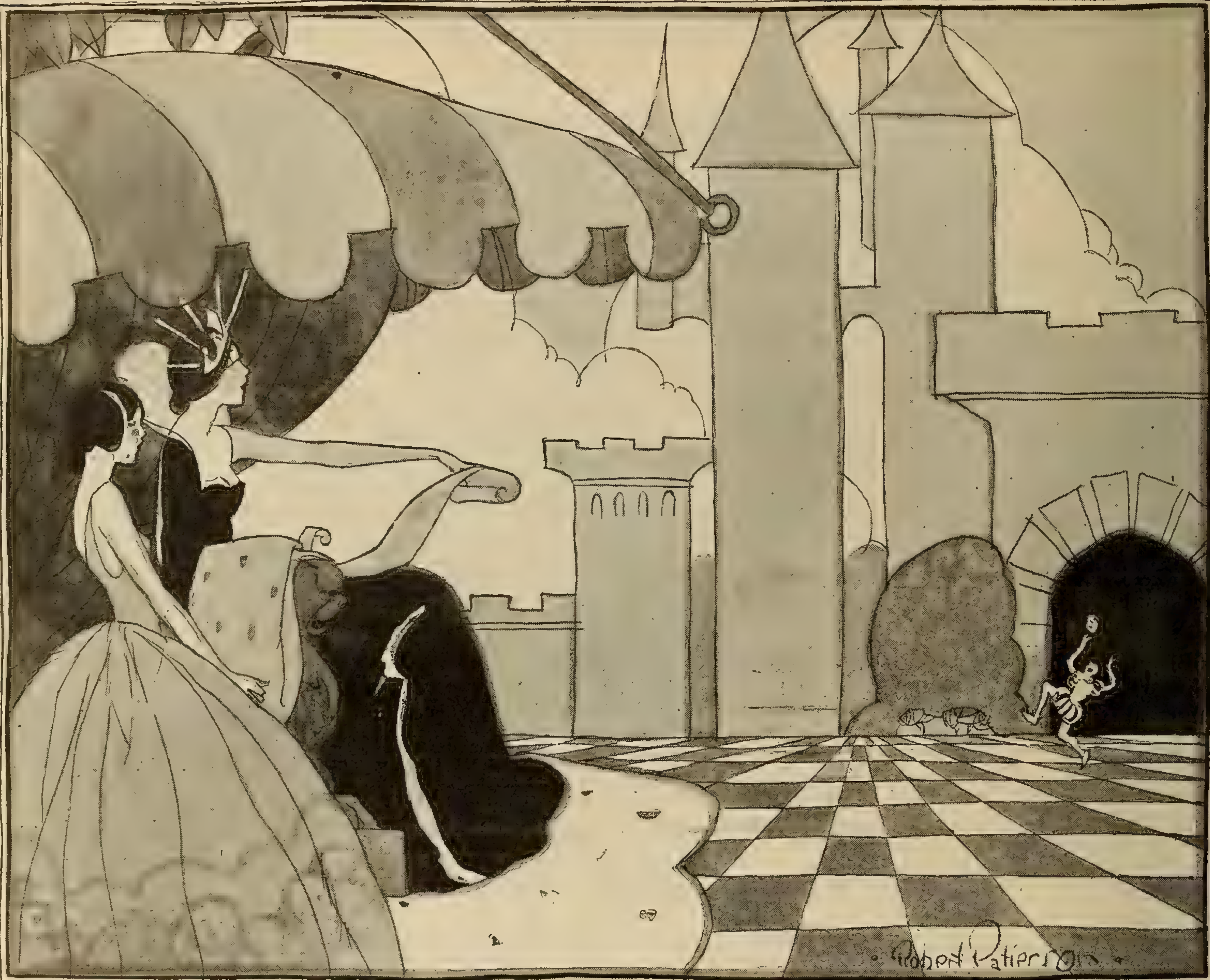
clung to the side of a high hill. Though reported separated for a time, they are living together now at Gilbert's Beverly Hills home, where they declare they are very happy and have made up for keeps.

Zasu Pitts and her husband, Tom Gallery, have a bungalow up in a canyon in the Hollywood. (Continued on page 82)

## Do you know that—

- Most of the stars live on Hollywood hilltops?
- Charlie Ray has a black tile bathroom?
- Norma Talmadge owns Fatty Arbuckle's old home?
- Bill Hart has Hollywood's most homey home?
- The Morenos have the showplace residence of Los Angeles?
- Barbara La Marr's garage has six big cars?
- Priscilla Dean's place looks like a country club?
- Will Rogers always dines in his sweater?
- Noah Beery spends his spare time building chicken coops?
- Tom Mix writes his scenarios in his garage?
- Gloria Swanson gives out printed menu cards to her dinner guests?
- Rudy Valentino's home features a Chinese room?
- Mildred Davis Lloyd has a specially designed pink suite of rooms?





☐ *The enthusiastic populace cheers the queen—in this Year of the Great Celluloid Panic, 1924.*

# Subtitles You Won't See—

## Until the Movie Depression Passes

By Helen Lee

Drawing by Robert Patterson

- ☐ "At a Midnight Dance Club. Maddened by Jazz, they wooed the evil Goddess of Pleasure in a gilded cabaret."
- ☐ "The rough cattlemen from four countries gathered that night at Jake's Silver Star Saloon to see Nell perform the Dance of the Serpent."
- ☐ "In 1115 A.D. the vast army of Phillip the Knock-Kneed threw its strength against the hosts of the Infidel."
- ☐ "And then came the thunder of cannon and the tramp of the Hun hordes. In August, 1914, the Ugly Face of War appeared and the World went Mad, Mad."
- ☐ "Frenzied by the taste of blood, the mob of Paris wrecked its own Crude Vengeance and the Aristocracy of France fell before it."
- ☐ "To celebrate the forthcoming marriage of their daughter, Mr. and Mrs. Spencer Fishcake gave the largest, gayest and most brilliant ball of the season."
- ☐ "Lured by the sound of gypsy music, the villagers made merry on the green until far into the night."
- ☐ "On foot and in their crude carts, the whole countryside gathered to witness the betrothal of the fair Margaret to Sir Willis Wicked."
- ☐ "The Court of France, in all its pomp and splendor, appeared in all its brilliance to welcome the Ambassador from England."
- ☐ "With ominous, threatening cries, the strikers prepared to establish a Law of Their Own—the Law of Brute Force."
- ☐ "And so the battle started, with the invading millions beating at the walls of embattled Babylon."
- ☐ "Across the prairies of Kansas, the gigantic caravans of the Pioneers started on its journey of empire-building."





RUSSELL BALL

BETTY BLYTHE



ANTONIO  
MORENO



EUGENE ROBERT RICHER





EVANS STUDIO

CLAIRE WINDSOR





RUSSELL BALL

GLORIA SWANSON



# The LEGENDS of Mickey

By Helen Lee

**A** YEAR or so ago, Marcus Loew pulled off a little house-cleaning at the Metro studio. Nearly all the stars and directors were let out, except Rex Ingram. Ingram was retained as a box-office bet and a money maker and most of Loew's film prospects were staked on his success. In other words, Ingram was to Loew a morning star, a meal ticket and a guarantee against starvation.

Considerable money was spent bringing Ingram to the East, and the company was sent to Florida to film *Where the Pavement Ends*. Loew has several hundred thousand dollars and his heart and soul invested in the picture.

Late one night, Loew's telephone rang. The movie magnate shook off sleep and answered it.

"Is this Mr. Loew?" asked a voice.

"Yes."

"This is the managing editor of the Los Angeles Eagle."

"Yes, yes, go on."

"Have you a man named Ingram working for you down in Florida?"

Loew gulped hard and responded, "I have. What about him?"

"He's dead."

And the receiver clicked. After a sleepless night, worrying about the lost thousands, Marcus Loew learned that the "managing editor" was Mickey Neilan.

**A** PROMINENT theatre owner in a Western city was opening a new "million dollar palace of the silent drama" with Douglas Fairbanks' picture, *Robin Hood*. The exhibitor had made considerable commotion over the opening. Flocks of stars had been invited, the mayor had promised to be present and the leading lights of the local social world had dusted off their diamonds for the occasion. Everything was set for a grand, glittering and gorgeous evening, with plenty of honor and glory for the theatre owner himself.

On the afternoon before the opening, the manager received the following telegram: "Because of the scandalous story to

**While** Marshall Neilan is familiar to the movie public as the director who put in a few good ticks for *Art in Stella Maris*, *Bits of Life* and *The Strangers' Banquet*, the real Mickey is known only to a close circle of a few thousand intimate friends, all of them deeply involved in the film business.

**Mickey** is the playboy of the movie world. Charles Chaplin springs the epigrams. Will Rogers pulls the wisecracks. Bull Montana says the wrong thing at the right time. But Mickey stages all the loud, rousing laughs.

Mickey Neilan.

**A**LL strange messages, telephone calls and letters received from film folk are credited up to Mickey Neilan. One evening John Robertson was reading his fan mail when he came across this line, "I think you are the handsomest man in the business."

"Ha!" exclaimed Robertson, throwing  
[Continued on  
page  
101]

be printed about you in tomorrow's papers, I am obliged to withdraw my picture. Sorry. DOUGLAS FAIRBANKS."

Just as the manager had recovered, another telegram was shoved before his bewildered eyes. It read: "Owing to stories that have reached me, and which will soon be made public, all film service must be cut off from your theatre. WILL HAYES."

Several frantic hours elapsed before the theatre owner learned that the telegrams had been sent by



Mickey himself in a characteristic pose.



# PSYCHO-ANALYZING *the*

## GLORIA SWANSON:



The gift of visual imagery is stronger in her than the blinder forces of emotion. Her mind is like the sensitive film on which her pictures are taken. It is a subtle series of impressions clearer and fuller than is often found in so ephemeral a world as dramatic art. She belongs to the world of romance rather than of life. Edgar Allen Poe would have wanted to know Miss Swanson. For, like him, she never comes out into the cold light of every day.

## CECILE DE MILLE:



In De Mille the instinct for elemental forces is supreme over sense of form and conception of craft. He shows in every attribute the type of mind seeking for the humanly dramatic to portray thought, emotions and feelings. His eye is tremendously subjective. De Mille is a ponderer of human action. He reads thoughts and feelings. He has more understanding of the actor's feelings than most directors because he has emotional comprehension.

## DAVID GRIFFITH:



In Griffith there is an enormous amount of executive and even scientific capacity. Fifty years ago the only place in the world for him would have been as a writer of comprehensive essays. He thinks as well with weights and measures as he does with human values. His whole mental type shows that he conceives a picture only fifty per cent as a matter of human beings, the other half as a piece of machinery. Griffith starts out with a plan of execution and works towards the human situation.

## Do you know why you like

*By Susie*

**I**T IS highly improbable that Cecil B. DeMille took a tip from the end of his nose when he decided to become a screen director. Yet that feature helps to tell the secret of his film success. He has a bloodhound scent for the humanly dramatic.

Do you know why Douglas Fairbanks is a "stunt" actor? Watch his mouth open and close. The upper lip comes well down over the lower lip in a long curve. This is one of the elemental marks of the man who takes joy in all forms of action.

Did you ever suspect that—

Rodolph Valentino is as natural as fresh air, not as subtle as incense?

Mary Pickford lifts her audiences by the power of suggestion?

Charlie Chaplin will be greater as a director than he is as an actor because he has felt more emotion than he has ever expressed in comedy?

Probably not.

*A Character Analysis of The Great*

**Y**ET these truths are vouched for by no less an authority than David Seabury, the noted character psychologist. For many years he has studied the methods of Freud, Jung and other exponents of the new analytic principles and has applied some of their teachings to his own studies of human traits.

Because of his interest in character casting, David Seabury was asked to analyze for SCREENLAND—from the psychologist's viewpoint—the characters and screen successes of eight famous motion picture stars and directors—Douglas Fairbanks, Mary Pickford, Charlie Chaplin, Rodolph Valentino, Gloria Swanson,

David Wark Griffith, Rex Ingram and Cecil B. DeMille.

"Why do five or six players and two or three directors dominate the motion picture field?" I asked Dr. Seabury. "What mental qualifications make this star worth \$10,000 a week from the box-office standpoint while another collects only five hundred? How does one favorite increase her audiences constantly while another enjoys a brief popularity and exits into oblivion? What can psychology tell us about it?"

"In one of the greatest books by Professor Jung, the European psychoanalyst," David Seabury answered, "this pertinent note appears:

*The Psychology of the Screen Folk*

**I**N a certain sense every psychical event, every movement is only possible to a particular man with his particular past, in a definite way. Every single action represents the whole man . . . Even in the shape of the hands, his style, the way he wears his shoes, the whole psychical essence of a man's past and present is mirrored."

"Here is the key and this applies to actors, actresses and directors as definitely as to other human beings. But the psychology of the screen character casting, however, has a distinct emphasis and vernacular of its own."

There are three important psychological factors in film success, according to Dr. Seabury. They are (1) emotional concentration; (2) emotional versatility; (3) imaginative comprehension.

"Emotional concentration," David Seabury continued, "is a

**Why does a star earn \$10,000 and another only \$500. Psychology answers the question.**

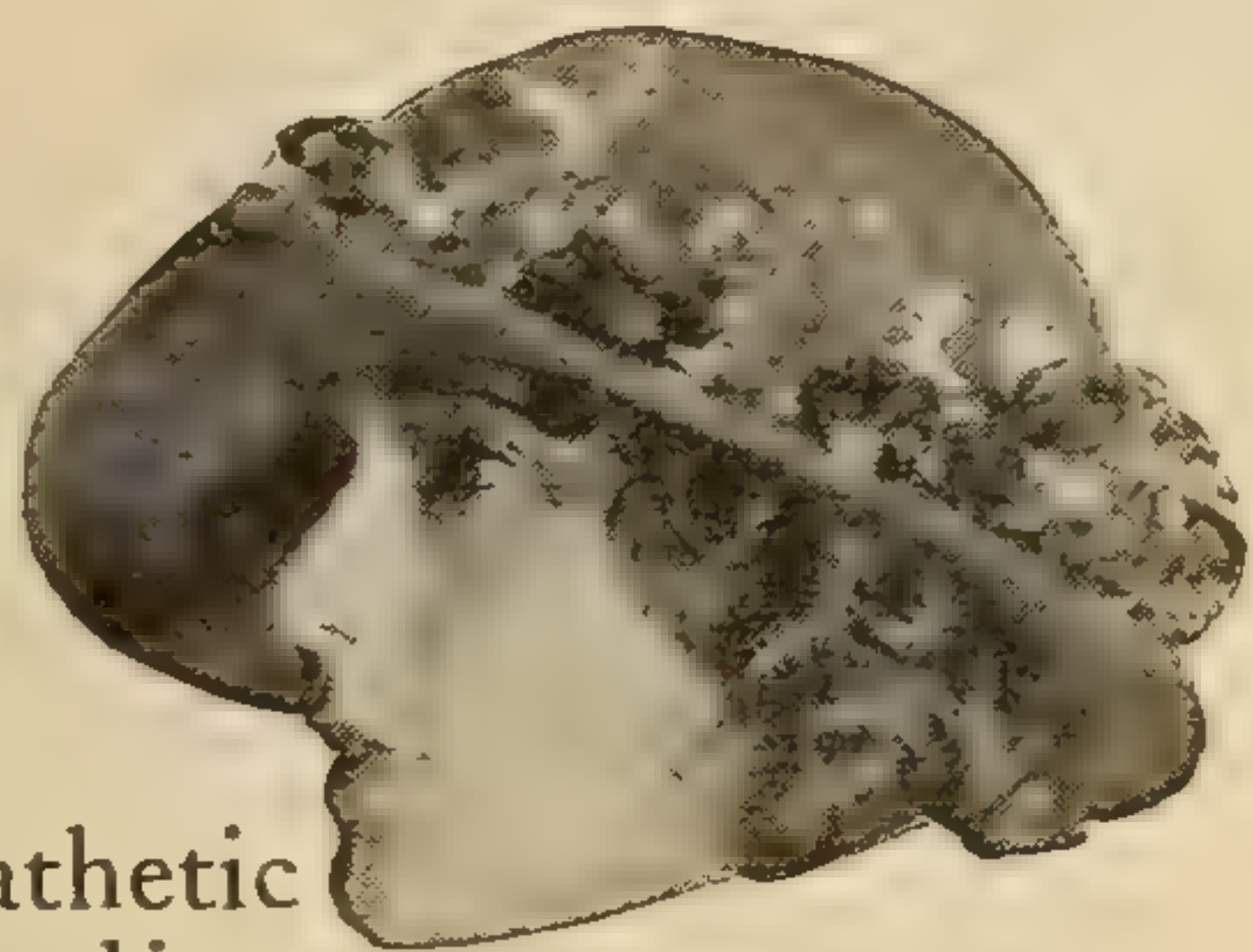
**In an actor's success, emotional concentration is the biggest factor. Booth and Bernhardt were great because of their tremendous endowment of this quality.**



# Causes of FILM SUCCESS

## ❑ MARY PICKFORD:

Hers is the type of immense personal magnetism. It not only



has sympathetic understanding but draws others to it. There is a lilt and lift to her features. Any of her poses possesses buoyancy. This aspiration is the thing which brings unity and force to her dramatic power. It makes the immensity of her appeal. She plays parts calling for a vivacious understanding of the simplicities of life with consummate charm.

## ❑ DOUGLAS FAIRBANKS:

Power lies in Fairbanks' ability to show how a person feels in action. He understands how people feel as a result of events rather than of ideas and purposes. He possesses emotional intensity. His feelings have pitch rather than profoundness. He has a great physical responsiveness to life. He has the same sensitiveness and suggestivity of the Indian hunter. He is a single-type man. His is the objective type of mentality.



## ❑ RODOLPH VALENTINO:

Valentino seems to come from the lost continent of Atlantis. Certainly, he comes from and lives in a world most people are too sophisticated and casual to understand. There is no film star about whom the public is so wrong. He is primeordial but not subtle. He is only instinctive, with a strong but almost unconscious comprehension of forces repressed in every one of us. This unrepressedness is Valentino's gift.



## the work of your film favorite?

### Section

term seldom heard except in character casting psychology. Concentration in ordinary life is thought of primarily as a mental attribute. But, in an actor's success, emotional concentration is the biggest factor. Booth and Bernhardt were great because of their tremendous endowment of this quality. Just as mental ability does not always mean mental command, so emotionalism is not the same quality as emotional concentration. Many players who have great mental ability never reach success. This is an important angle of dramatic psychology.

#### *Acting and Imaginative Comprehension*

"IMAGINATIVE comprehension, however, as well as emotional factors, also determine the scope of acting ability and the type of play an actor can be cast in," he continued. "Many actors and actresses are limited in scope because they have never been forced to exert their imaginative comprehension. Others have possessed a different type of imagination from that required by the plays in which they have been cast."

"Consider, for instance, the invariable Shakespearean wild oat that almost every actor is determined to sow regardless of special fitness for the part. And this is true even of so gifted a player as Ethel Barrymore. One needs only to read the impressions of the dramatic critics regarding the two Juliets of last season to see the importance of applying psychological principles rather than whim in fitting a star to a great part. Miss Barrymore is Greek in type. Her charm is that of the Venus de

Milo. Her gift for tragedy and elemental emotion is supreme. But as the eternally young, hovering Psyche, the fervid Italian conception of love which Shakespeare has given to Juliet, her power is diverted from its true expression. Yet she should not be limited to the tragedies of Sophocles. Remember her in *The Twelve Pound Look* and in *De classe*.

"Jane Cowl, in the opinion of the critics, literally became Juliet. Why? Because her type of imaginative comprehension and her emotional gift could pour into the mediaeval soul of Juliet without limitation either to Miss Cowl's ability or to Shakespeare's romantic characterization.

#### *Artists Reveal Real Inner Natures*

"EVEN with the greatest dramatic power no artist can express human feelings in ways contrary to his inner nature. With all his emotional versatility Henry Irving had his limitations. And as art lies in what you leave out so success lies in knowing what not to attempt.

"It is not only a matter of the type of one's feelings and the sphere of one's imaginative thought either. The whole force of the unconscious nature is involved. At a recent medical convention that greatest of surgeons, Dr. Frank Mayo, declared that man consciously controls only twenty-five per cent of his own activity. The unconscious rules the other seventy-five per cent. It makes the character, the mind and the body. And this is why the conscious forces, as they come into expression determine an actor's success. Is it, too, why as Jung said, a man's very form and action voices his character. Booth

❑ *Even with the greatest dramatic power, no artist can express human feelings in ways contrary to his inner nature.*

❑ *It is not only a matter of the type of one's feelings and the sphere of one's imaginative thought either. The whole force of the unconscious nature is involved.*



achieved his dramatic power because he could throw the whole force of his unconscious nature into his acting and let it act for him."

#### *Analyzing Douglas Fairbanks*

"WHAT was the psychological basis for Douglas Fairbanks' success in such a picture as *Robin Hood*," I questioned. "There his ability to scale walls and leap from tower to tree top was strikingly shown. Why did audiences, men particularly, consider this one of the best pictures he ever made."

Here is the analysis of the psychologist.

"The power of Fairbanks lies in his ability to show how a person feels in action and what a man would do in the stress of a physical condition that came from an outward cause. His type of thought and emotion grasps the force of situations, the plot and action of events. But they are never the actions portraying morbid or neurotic intentions and hidden inner impulses. He was, of course, the perfect Robin Hood. He would not satisfy as Hamlet or even in a modern scene where a person's soul was torn to pieces by brooding meditation. That does not mean that he fails to understand how people feel. It does mean that he understands how they feel as a result of events rather than of ideas and purposes. He is we say, 'objective.'

#### *Pitch Rather Than Profoundness*

"FAIRBANKS, however, possesses emotional intensity. His feelings have pitch rather than profoundness. No man can have everything. He shows, too, far less inner conflict than is true of the average human being. And that is what makes much of his power. He can bring all of his abilities into expression."

"Is his imaginative capacity limited by the things he can see and touch? Well, sit in a theater and watch him in some performance. You are struck by his reproductive imagination. His memory mirrors what men have said and done in consequence of outer happenings. And it certainly gives less hint of what they have said and done from the hidden world of subconscious feelings.

"His mouth though carries the mark of elemental expression. It is that of the man whose power of expression possesses great activity. Of course, each one of us in face and figure carries some measure of the elemental that we have brought from the jungle into civilization. But Fairbanks' capacity for stunts, his joy in all forms of action evidences this primitive masculine streak in him as a great gift. It implies a high physical responsiveness to life. He has the same sensitivity and suggestivity of the race horse and the Indian hunter.

#### *Fairbanks a 'Single-Type' Man*

"THE significant thing about every element of Fairbanks' voice, manner, and the various expressions of his form and face is the absolute unity which is descriptive of his success. He is a 'single-type' man. One part of his nature never gets in the way of the other.

"Turn his portrait upside down. Where is the activity?

Entirely in the eyes and the center of the face. Eyes, nose and mouth are more dominant than the upper and lower features of the face. This is one evidence of the objective type of mentality.

"He has, however, an unusual measure of emotional concentration for an objective type of man. To the practical analyst this is evident in every form and gesture of his body, even from the way the action of his nose runs directly up into his forehead, from the set of his eyes and their dominant expression in relation to the brow. Few in their own field possess such power."

Why is Mary Pickford one of the several stars who have never lost public favor since the old Biograph days? Did you think her less successful in the dashing role of *Rosita* than as the appealing heroine of *Tess of the Storm Country*? Why?

#### *The Appeal of Mary Pickford*

"THE Pickford type is one of immense personal magnetism," declares the psychologist. "It not only has sympathetic understanding but draw others to it. Hers is essentially a human gift.

"There is a lilt and a lift in all of Miss Pickford's features. If a sculptor were modeling a figure of any of her poses he would find buoyancy in the whole form. This aspiration is the thing which brings unity and force to her dramatic power. It is what lifts the audience by its power of suggestion and makes the immensity of her appeal.

"One of the most interesting things about the popular and managerial understanding of Mary Pickford is the degree to which she has been given parts calling for a vivacious understanding of the simplicities of life. These she has played with consummate charm. But the public and the managers have understood only a part of her gift.

"Mary Pickford possesses much emotional concentration. She is not so purely objective as is Fairbanks. There is a more subjective strain in her nature. Heretofore it has been given but partial opportunity for expression. I do not mean to imply by this that Miss Pickford is a potential Bernhardt. Bernhardt was

almost heroic in her ability to portray inward force in outward form. She threw into high relief elements of thought and feeling which not even Jung or Freud has expressed or analyzed.

#### *Mary's Gift for Subjective Drama*

"BERNHARDT herself recognized in Miss Pickford a true gift for subjective drama. It was perhaps this potentiality that won from the great tragedienne her admiration of the American favorite. Years ago in a Paris paper I saw an interview in which she emphasized that Miss Pickford had more capacity to portray inner feelings than had ever yet been given opportunity.

"But one thing is certain. Before any actor gets command of all his powers he must have that twice-born quality which comes only from failures and disappointments, from finding himself not as great a subjective artist as he would desire. So far Miss Pickford has never failed in what she attempted. One looks in vain for any strain

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David Seabury

David Seabury is an authority on the recent researches of James, Binet, Freud and other builders of the new psychology. Following courses in Harvard University he spent years of study in London, Paris, Munich and Rome. On his return from abroad he became Consulting Psychologist at Culver Military Academy. His early interest in psychology was intensified through portrait painting. He was born in Boston. His early career as an artist and writer was encouraged by Alice Longfellow, daughter of the poet.



# The Screen Whipping Post

By Ben Hecht

THE chief factor which makes ninety per cent of the movies I see tolerable is the knowledge that men and women participating in these screen dramas are actually in their every day lives an immoral and degenerate lot. This knowledge comes from reading the newspapers and talking to people who know inside stories about Hollywood.

THEDA BARA is the only movie actress I have ever met or spoken to. I recall that Miss Bara is quite an intellectual woman, despite her mild religious mania, and that during a party in her rooms one evening she seemed to have twice as much sense as her guests, W. L. George and Sherwood Anderson.

FOR years the only critical notion I could muster up concerning the movies was that great movie acting, particularly female, was almost entirely dependent upon overdeveloped adenoids. This was because movie actresses always registered great emotional stress by contracting their nostrils, opening their mouths wide and panting.

MY composite memory of all the movies I have seen is that of a lady, suffering from adenoids, about to be ravished by an unshaven fellow in a Mackinaw. Dimly, on the outskirts of this tableau, I seem to see a dog sled, a gentleman in a checked suit offering somebody a cigar, and over it all a sentence reading, "With hearts a-tremble they turned their faces to the new day."

AS I began to say, the knowledge that the men and women participating in the screen dramas I attend, are in real life a low and profligate lot sustains and spurs me on. It would be frightful to feel that these triumphant imbeciles who are called heroes and these taffy souled paranoids who are identified as heroines are remotely real.

WHILE watching a screen drama depicting, to the delight of the incompetent and defeated souls out front, the triumph of mediocrity over talent, of ethical cowardice over individual pluck, of sniveling platitudes over the desperate machinations of Fate—in other words, while watching a typical moral movie drama I find a perverse solace in recalling all the frightful things I have heard about the free for all debauchery of Hollywood.

NO semi-intelligent, half normal man can lend himself to such fanatical perversions of life and reality as constitute ninety-nine per cent of movie plots without suffering a terrific psychological reaction.

It is this reaction against the stupidity and morbid banality

Following its policy of securing the foremost writers for SCREENLAND, we are this month presenting that flashing genius of Chicago, Ben Hecht, whose novels, *Erik Dorn* and *Gargoyles*, created a distinct sensation in this country.

Hecht is a sensational literary figure. From his newspaper desk in middle America, he has succeeded in making himself heard around the world. His new publication, the Chicago Literary Times, is quoted everywhere.

We believe that Hecht has something interesting to say on motion pictures. Hecht will contribute to future issues of SCREENLAND.

Other notable literary figures will appear in future issues of SCREENLAND. Watch for them.

of the life they are forced by the movie directors and scenario writers to lead before the camera's eye which drives movie actors and actresses to dope, drink, physical excesses and the frantic reading of modern literature, including Maxwell Bodenheim's poetry. In endeavoring to strike a balance of their lives they leap from one extreme to another. Perversion breeds perversion. The same psychological formula that turns a minister's son into a lounge leopard, that is responsible for the fact that nearly all orphan asylums destroyed by fire are secretly burned down by ministers and reformers, this same formula is responsible for the moral collapse of the movie world of which I am continually reading.

WHENEVER I read of another Hollywood expose I feel that another man or woman has been claimed as a martyr in the cause of keeping the backworld bromides intact.

THERE are, apparently, three major gestures in movie acting. One is offering a cigar, accepting it, lighting it, studying its end and throwing the match away. The second is flinging open a door, extending the arm in the fashion of a Lincoln Highway detour sign and ordering the villain (or if it is a Griffith film, the heroine) off the premises. The third is smiling with one eye closed and the chin tucked in at the lady trapped in the log cabin. The first registers Friendship, Cunning, Business Activities or Married Life. The second registers Moral Anger, Discovery, False Suspicion or Evil Thwarted. The third registers Attempted Rape.

I THINK the comparative failure of the movies as a fine art, at least so far as I am concerned, is more the fault of the amazing gentlemen who own and operate the Motion Picture Palaces than of anyone else. The refusal of these gentlemen to sell coupon tickets in the manner of the regular theatres for fear, naturally, of losing a part of the mobs that jam the sidewalks and lobbies results in the annoyance and harassing of customers unequalled in the republic.

WHENEVER I attend a movie I am automatically converted into an undesirable citizen who has thrown himself upon the mercy of the community and been herded into a bread line. I am glowered at by ushers and special police, shoved about by dirty handed creatures dressed like Martha Washington's brothers or in imitation of Grand Duke Nicholas. By the time I am allowed inside the auditorium I am entirely preoccupied with plans for suing the management.

THE gilt sofas, velvet curtains, marble bathroom fixtures and other servant girl splendors of the moving picture palace I find a feeble compensation for the greedy grab bag seating tactics which their upkeep makes necessary.



# The Adventures of

1

¶ Phyllis having had a serious accident with her—might we say—garter, one of the leading screen comedians comes to her rescue with one of his own.



2

¶ Which leads him to break his reported engagement with a famous foreign screen actress.



3

¶ Then comes an exciting elopement—



# Phyllis

*By John Held, Jr.*



4

And a big wedding—



Along with a thrilling honeymoon, during which they had many strange and weird experiences.

6

When Phyllis is rudely awakened by an usher who announces that the performance is over and she can't sleep in the theater as they want to clean up.





# CHARLIE

## Be Yourself!

C

HARLES RAY was speaking. I realized right away that he was speaking not to me but to his thousands of friends through me. He has a message; anyone can see that at a glance. Life, and his Work—caps, please, printer—are real and earnest.

He sat down at a big desk, which made him look more real and earnest than ever. Apparently he thought it best to approach the bigger things in a light and carefree manner; for

he said first: "What are you going to ask me to talk about—astronomy?"

"No, Mr. Ray," I replied as reverently as possible.

He smiled. "Well, I never know." There was a feeling there that, if he were asked to talk about astronomy, he would do so; but that if he were to choose his own subject, it would not be astronomy.

### *Responsibilities Rest Heavily*

THE responsibility of being one of filmdom's leading figures does not rest lightly upon Charles, who shall henceforth remain Mr. Ray. He was dressed for it. He wore, among other things, a waist-coat of a delicate shade of green, and a shirt of many colors—at least so it seemed to my dazzled vision; and a tie—but my emotions choke me when it comes to the tie. It was a very fine, a brave tie; it was one of those ties you see in the pages of our more exclusive magazines devoted to the masculine mode. I tried to keep my eyes from returning to the tie but I fear they persisted. He sat there, sometimes looking out of the window on the busy street below—as a matter of fact, and to be absolutely frank, as we are resolved to be right now, he was not looking at the busy street below; he was not looking at anything in particular.

Mr. Ray has given many gifts to the world; but he is about to present the biggest, and the greatest, and certainly the most expensive gift of all. *The Courtship of Miles Standish* has been completed and, by the time you read this, will have been shown in Washington, Boston, and several of the other larger cities. Mr. Ray has given of his best for this picture. "If America—and the world—does not appreciate this picture," he said slowly, "then I don't know what to give them."

### *Says He Has Given Best to New Role*

HE was delighted when, in the course of the research work, which consumed many months, he found that there was an international interest, not merely American, in the subject. There is a little Dutch interest and a soupcon of French interest, as well as an interest for Us. Which will make his picture, thank God, a picture not only for America, but for the world.

*The responsibilities of being one of filmdom's leading figures does not rest lightly upon Charlie Ray. "When you love anything as I love my work," he says simply, "you live for it." And he means it. For Ray always seems conscious that the world is watching him.*

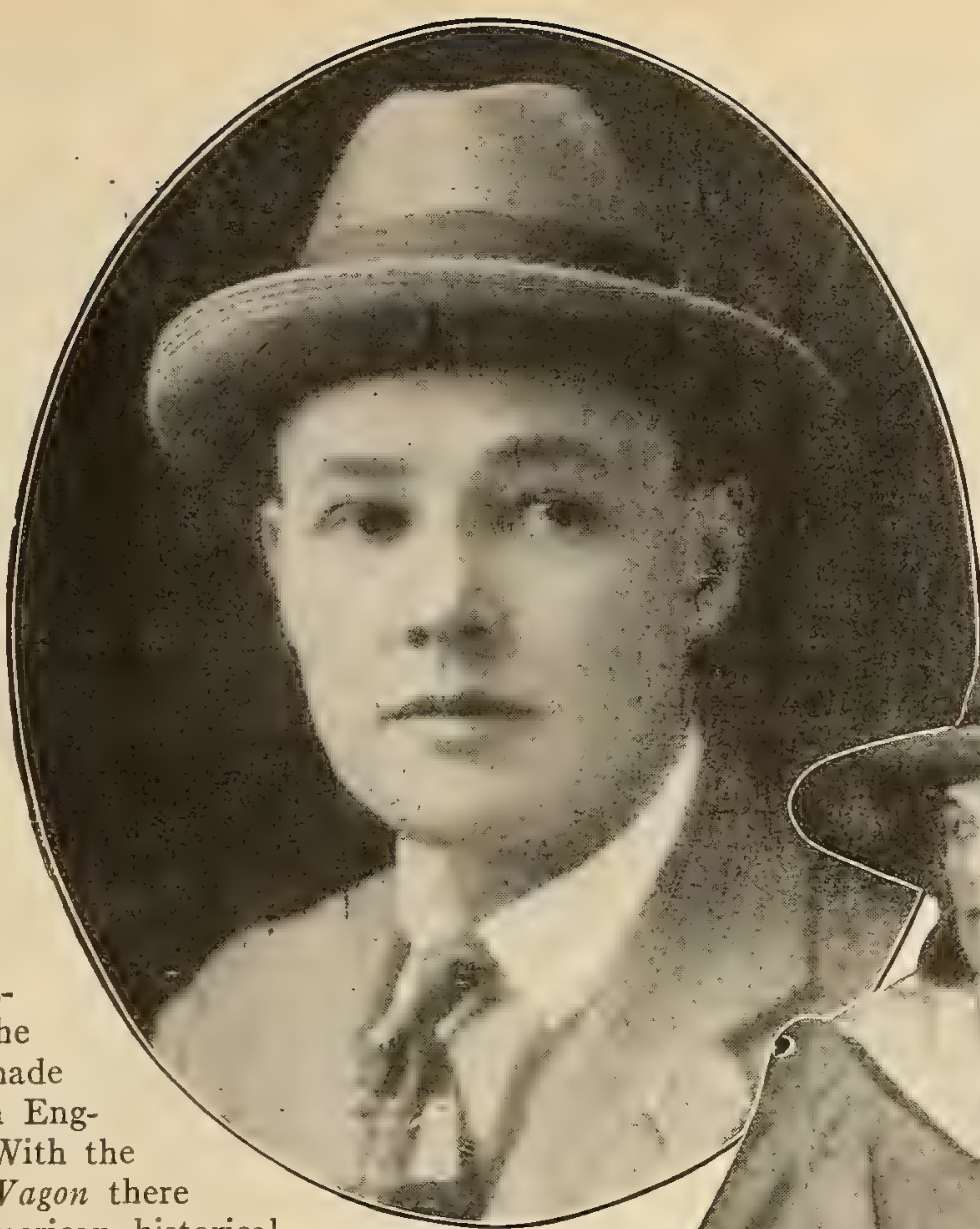
So you see it is up to everybody. *The Courtship of Miles Standish* has, apparently, everything. It is an American epic. It has the Mayflower, and a fine storm at sea, with the most realistic lightning ever achieved for a film; it has the first woman to put her foot on American soil; it has the first Thanks-





# By Delight Evans

Life and work are  
very real and earn-  
est to Mr. Ray.



giving. And it has Charles Ray. Besides, it cost eight hundred and fifty thousand dollars. It is said that Mr. Ray put his own money into the production. At any rate, he seems to think of nothing else.

He saw the imported historical productions about the revolution, and the home-made picturizations of periods in English and French history. With the exception of *The Covered Wagon* there have been few, if any, American historical subjects. So Mr. Ray determined to give the world one. Probably it would never occur to anyone to surmise that the reason he made *The Courtship of Miles Standish* was to give himself a chance to parade in costume as John Alden. Except to Charles Ray. He doesn't want people to think that... He is so afraid of being misunderstood.

## Charlie and The Expectant World

WHEN you love anything as I love my work," he said simply, "you live for it." It's true. Charles Ray would seem to have no private life. He seems always conscious that the world is watching him; that it made him what he is today and that he will not, cannot, betray that trust. You feel that he could never laugh anything off.

He weighs his words; he considers carefully anything he has to say, however infinitesimal. Doubtless with the idea that his words will ring around the world. He has the intense seriousness of the very youthful. That may be why he is the world's greater portrayer of boys.

An old man, one of those old men whom you visualize sitting at a desk on a high stool, eternally figuring; one who had, you felt, been in the same office for years, entered. He walked up to Mr. Ray, seated at the desk. "Here, sir, is a little job for you," he said briskly and officiously, shoving a handful of papers, all closely covered with figures, under the famous nose.

Mr. Ray looked startled. "What?" he said. "Er—I believe you must be looking for someone else."

The old man looked puzzled as he retired.

"He didn't know who I was," said Mr. Ray with a somewhat stiff smile.

## Ray Visits Manhattan

HE came to New York after a tour of parts of the west and the middle-west in a play adapted by George Scarborough from James Whitcomb Riley's

[Continued on page 99]

Charlie Ray looks upon his last production, *The Courtship of Miles Standish*, as the great event of his career. "If America, and the world, does not appreciate it, then I don't know what to give them," he says, with the intense seriousness of the very youthful.





# New SCREENPLAYS

**T**HE screen is evincing decided signs of growing up. Charlie Chaplin's *A Woman of Paris* was a very determined growing pain. Now Thomas H. Ince's adaptation of Eugene O'Neill's *Anna Christie* comes pretty near smashing the cinema go-cart. If the screenplay keeps on it will be walking all by itself before long.

## *The Screen Is Growing Up*

**A**NNA CHRISTIE takes its place beside *A Woman of Paris* as one of the two interesting silverscreen events of the current celluloid year. Like the Chaplin effort, it goes beyond the conventional adolescent borders of the film.

O'Neill is our leading native playwright. He has youth and courage, along with a fine fearlessness in experimenting with footlight technique. Two of his best plays, *The Hairy Ape* and *The Emperor Jones*, are decided examples of this striving for a fresher stage story-telling. *Anna Christie* is constructed more in the conventional style of the speakies but it has all the O'Neill ruggedness and relentlessness.

Broken in health and spirit, a girl comes from a middle Western city to seek her father, now drifted to the low estate of barge captain. She has slipped even to being a derelict of the streets, he has been a careless adventurer of the seven seas. But, once on the barge, dirty and sordid as it is, the girl finds a moral regeneration in the tang of the sea. And ultimately

she finds love in the heart of an Irish stoker.

## *Screen Anna Christie a Faithful Version*

## ☪ *The Month's Best Screenplay*

### ☪ *Anna Christie*

**M**R. INCE has kept faithfully to the O'Neill drama. He has sugared nothing, softening it not a whit. More than that, he has succeeded in keeping the elusive spirit of the play. In the celluloid *Anna Christie* you will find—if you look for it—

—all the call and menace of that "old davel," the open sea. O'Neill wrote into his story a deal of symbolism and that symbolism is still there.

*Anna Christie* is bound to encounter the censors of our many states. A street walker, even by force of circumstances and even though she finds her measure of salvation, is fair game for the moral folks with the scissors. But *Anna Christie* is, nevertheless, a vital contribution to the screen. It means that the films are growing up, that life is something more than a callow series of adventures involving a wholly innocent flapper and ending when she reaches that supreme happiness of a sunset fade-out kiss. *Anna Christie*, praise be, is a real epic of the human strugglers groping everywhere for an intangible goal called everything from love to success.

## *Blanche Sweet's Fine Playing*

**A**NNA CHRISTIE is very sincerely directed by John Griffith Wray. As I have said, it holds to the drama with a fine fidelity. Only at the start is there a deviation reaching back into the past. The camera takes itself to Sweden to show the youth of Anna and her father. Here only is the film weak. Once it reaches the drab water-front saloon where the girl seeks out her father, *Anna Christie* rises to superb drama.

Much of the power of the screen *Anna Christie* is due to Blanche Sweet, who plays the girl. Here is a performance at once fearless and moving. We know of no one on our screen who could have played it as well—or indeed would have dared to. Our stars, you know, will only play good women who photograph well. Miss Sweet makes Anna Christie live through every inch of the film.

The rest of the cast is admirable. George Marion has his original role of the father and is as good as he was on the stage. William Russell contributes a surprising performance, sinking himself completely in the role of the grimy, arrogant, wheedling Irish stoker. And there is a fine bit of a wharf derelict by Eugenie Besserer.

## *The Eternal City Is Merely Garish*

**S**AMUEL GOLDWYN sent Director George Fitzmaurice and an expedition all the way to Rome to do Hall Caine's *The Eternal City*. The expedition returned with a garish thing which very likely will make money. Not that it approaches merit any-



☪ John Charles Thomas plays the swashbuckling hero of *Under the Red Robe* like a concert singer.



# in REVIEW

By Frederick James Smith

Illustrated by Covarrubias

where, save in certain shots catching St. Peter's and the "grandeur that was Rome."

The original *The Eternal City* was typical third or fourth rate Caine stuff. But it certainly wasn't *The Eternal City* that Mr. Fitzmaurice photographed. The whole opus has been shifted about, the world war inserted and the story developed into propaganda for the black-shirted forces of Mussolini. The theme has been transformed bodily from religion to politics—and here I may repeat the wheeze that Goldwyn has raised Caine right out of the proceedings. The result isn't praiseworthy. Ouida Bergere, who did the adapting, seems to have been able to write worse than Caine, no mean task in itself. He was mediocre but not conventional. Miss Bergere's version is both, for the thing creaks to high heaven.

## *Raising Caine From the Story*

DONA ROMA and David Rossi have been raised together in childhood. When the war comes, David goes to the front and is later reported as killed, being the 4789th screen hero to achieve this distinction. Dona Roma goes to Rome, studies art and accepts the patronage of Baron Bonelli, as wicked a nobleman as I have ever glimpsed in celluloid. Indeed, he seems to be the gent who started the world war and later the Italian red revolution. Of course, Dona Roma is virtuous. She doesn't even realize that the count is helping her financially, poor girl. Then David comes back, fancies that Roma is Bonelli's mistress (although he probably won't think that in Pennsylvania and Ohio) and goes through the usual film pantomime indicating mental disturbance.

Of course, after he finds that the girl is as pure a flapper as ever got by the august censors, he leads the Mussolini revolution to success and kisses Dona Roma in front of St. Peter's as the sun goes down.

All of which is adolescent stuff, naturally. And it is wretchedly acted. Fitzmaurice has a habit of overdirecting his characters and here he makes them run riot with profuse

pantomime supposed to be Latin. The players act like just so many Ed Pinaud perfume advertisements. Bert Lytell is terrible, Richard Bennett is awful and Barbara La Marr, poor girl, proves that she should hang her clothes on the tree of enigmatic repression and never go near the water of acting. Lionel Barrymore doesn't overact but he does seem puzzled with the proceedings.

Before I dismiss *The Eternal City* let me comment upon Dona Roma's Roman bedroom. If my eyes didn't deceive me, the girl has an ornate spiked iron fence built around her bed. Which I call a novel idea and one well calculated to prove to any censor just where a heroine stands on moral questions.

## ¶ The Month's Best Performances

¶ Blanche Sweet in *Anna Christie*

¶ Anna Q. Nilsson in *Ponjola*

## *Another Pallid Swashbuckling Play*

HAVING tossed these bouquets to *The Eternal City*, I turn to the production of Stanley J. Weyman's *Under the Red Robe*, co-featuring John Charles Thomas, Alma Rubens and Robert Mantell.

*Under the Red Robe* is one of those pallid reflections of Dumas and Lytton so popular along about 1900. Like the more recent Rafael Sabatini, Weyman wrote a series of situations without character, which strongly resembles making bricks without straw.

The present adaptation, by Bayard Veiller, is very bad. Up to the time I departed from the theatre, along about the ninth reel, the action had been pushed along eleven times by various characters over-seeing or over-hearing something. Again, the character of Richelieu (done by Mr. Mantell) is dropped completely through most of the story. Yet Richelieu is the god of the machine of *Under the Red Robe*, the man about whom all the action really revolves.

You could drive a truck through the holes in the action. And no where does any one of the people of *Under the Red Robe* seem real. The direction of Alan Crosland is equally bad. The thing seems to be an endless chase through the woods of Connecticut—beg pardon, France.

The acting is no better. Thomas plays the hero like a concert singer. Why select a man for a leading screen role simply because he is a singer? (The role, by the way has been sugared, for the original Gil was pretty much of a scoundrel, as well as a card cheat.) Miss Rubens is attractive as the heroine but she has no opportunities. Mr. Mantell's obviously false make-up as the famous cardinal interfered with any liking I might have had for his work. Really, the one person I recall at all in the cast is Gustav von Seyffertitz as Clon, the servant whose tongue has been cut out.

## *Ponjola Is Interesting Melodrama*

CYNTHIA STOCKLEY'S *Ponjola* is merely melodrama—and melodrama which will not stand any sort of analysis. It is typical stuff of a British lady of rank who flees from London when unjustly accused of murder. She does it, of course, to protect another woman. In Paris she meets the man and, after cutting off her hair and adopting male dress, she follows him to the open spaces of Rhodesia. There she finally comes to



¶ Blanche Sweet gives a fearless and moving performance of the title role of *Anna Christie*.



happiness after a long string of melodramatic incidents. Not much as a story, you'll admit, and yet *Ponjola* held my interest. Moreover, I think you'll like it.

This I put to Anna Q. Nilsson's playing of the noble gal who masquerades as a man. It is the first time I can remember where, in doing a male impersonation, a woman actually tries for a semblance of reality. Most of the time they strive for cuteness and let it go at that. Miss Nilsson actually goes after realism—and, incidentally, gives a darn good performance. It is a matter of record how she actually had her hair barbered for the role. And the result surely justifies the sacrifice.

Aside from Miss Nilsson, *Ponjola* (which, by the way, is Rhodesian for whiskey) has atmospheric backgrounds which show careful direction by Donald Crisp. And James Kirkwood does some attractive work as the man who falls victim to ponjola but is finally saved.

#### *Filming a Family's Disintegration*

SAM WOOD's production of *His Children's Children*, Arthur Train's novel, tracing the disintegration of a modern family through three generations, has considerable interest. It seems to me to be a pretty entertaining screenplay, considered by and large.

The eldest of the three generations, the founder of the family fortune, is an aged multi-millionaire, the father of the second generation is a middle-aged man of wealth who has just started to play and the younger generation numbers the jazz devoted granddaughters. The camera has difficulty in following so many characters with any degree of fidelity. That is the weakness of the screenplay. And much of the moral pointed out by Mr. Train is lost somewhere en route. Yet, for all that, there remains a varied tale that has interest.

Besides, *His Children's Children* happens to be decidedly well played, particularly by Hale Hamilton, who does excellent work as the head of the second generation just beginning to taste the stolen wines of life. Dorothy Mackaill as the daughter who slips even to drugs, and George Fawcett, who plays the aged head of the House of Kayne. Here is admirable screen acting.

The end of *His Children's Children* will surprise you, terminating abruptly when the old multi-millionaire, ill and broken, creeps down the stairs from his bedroom in the top of the mansion. From the staircase he sees his house and its contents being sold before a gaping crowd of intruders—and he collapses, tumbling, dead, down the marble steps.

#### *Another Tirade Against Jazz*

FLAMING YOUTH, diluted from the novel by Warner Fabian, is just another tirade against our so-called mad age. Patricia Fentriss is left to her own resources when her mother dies apparently from overtaxing her heart with dancing. Pat drops forthwith into the youthful sea of jazz, cigarettes and licker on the hip. The subsequent adolescent happenings constitute the story. For added measure there is one of those sentimental old lovers who goes on writing love letters to Pat's

late lamented ma, the while depositing them in a wall safe.

*Flaming Youth* is one of the two pictures of the month I couldn't sit through. The story bored me—and the excessive footage given Colleen Moore as the flapper daughter annoyed me. This Miss Moore is being groomed for stardom, I am told. I can see not one single reason. She has nothing, neither charm, appeal nor technical training.

On the other hand, turn to Dorothy Mackaill, already mentioned in commenting upon *His Children's Children*. Miss Mackaill did another bully piece of work in *Twenty-One*, Richard Barthelmess' return to modern days after swash-buckling through *The Fighting Blade*.

#### *The Highly Promising Dorothy Mackaill*

TWENTY-ONE is a so-so story of a wealthy young man who has been nearly spoiled by an indulgent mother. You will never remember it among your favorite Barthelmess pictures. But Miss Mackaill stands out by the sheer consistency and sincerity of her work. Again let me point to her as my choice of the screen's most promising girl.

After an absence of two years from the films, Bill Hart has made his return in *Wild Bill Hickok*, another opus of the open spaces where men are men. In the old days Bill used to play a bad man who reformed when he saw the love light in some flapper's eyes. Here, however, he is virtuous all through. Hickok was a real character of frontier history, a gent with six introductions to the pearl gates in either hand. There is some fancy shooting in this picture that stirred the risibilities of New York audiences. At that, Hickok could have had no terror for them. Any New York taxi driver is twice as deadly.

The Selznick version of Robert Chambers' *The Common Law* is the ultimate in screen production gone wrong. Here are sets as massive as a cathedral and yet they are supposed to be the studio of a young, howbeit, successful artist. They are simply absurd. The story itself, a sex shocker of a few years ago, has aged frightfully, as such sensational literary efforts have a habit of doing. This adaptation of *The Common Law* is very badly directed and the acting is equally inferior. Corinne Griffith is the art model about whom the story revolves and while she gives the role some optical interest, her performance is negative. The nude poses, which, on the printed pages set so many stenographers blushing, are very, very tame here. Still, what can one expect with our censor infested land?

Jackie Coogan's newest vehicle, *Long Live the King*, written by Mary Roberts Rinehart, disappointed me more than any previous effort of little Jackie. Not because the story, depicting the loneliness of a little heir apparent to a king's throne, isn't done in a pretentious way. Indeed, it is too pretentious, if anything. My criticism of the picture lies in Jackie himself, I must admit, much as I dislike to speak the words. Jackie is growing up and a very perceptible screen calculation is beginning to take the place of his once glorious spontaneity. Such is the penalty of Father Time!



Bill Hart returns to the celluloid open spaces where men are men in *Wild Bill Hickok*.





INTERNATIONAL

# The Hoodoo House of Hollywood

By Lucille Larrimer



HOUSE of evil destiny. That is what Hollywood folk are coming to call it. It does not look sinister. It rests upon the side of a hill, overlooking the peaceful town of Hollywood. Purple foothills hem it in. By day it looks out upon clusters of cozy homes, bathed in golden sunlight and shaded by graceful pepper trees and stately eucalyptus. By night it overlooks a fairy city of a hundred thousand twinkling lights. Its own broad verandahs and green sloping lawns connote only gracious hospitality and serene repose.

Yet to every occupant of this house on the hillside ill luck has come!

*Every Occupant Has Had Ill Luck*

MAX LINDER was the first victim. The house was new when the debonnaire comedian came to Hollywood from his beloved Paris. The evil influence apparently exerted by this "haunted" house made itself felt for the first time when Linder went on location to Portland. He was severely injured in an

*Its evil touch has reached to Max Linder, Mary Miles Minter, Sigrid Holmquist and the Kirkwoods.*

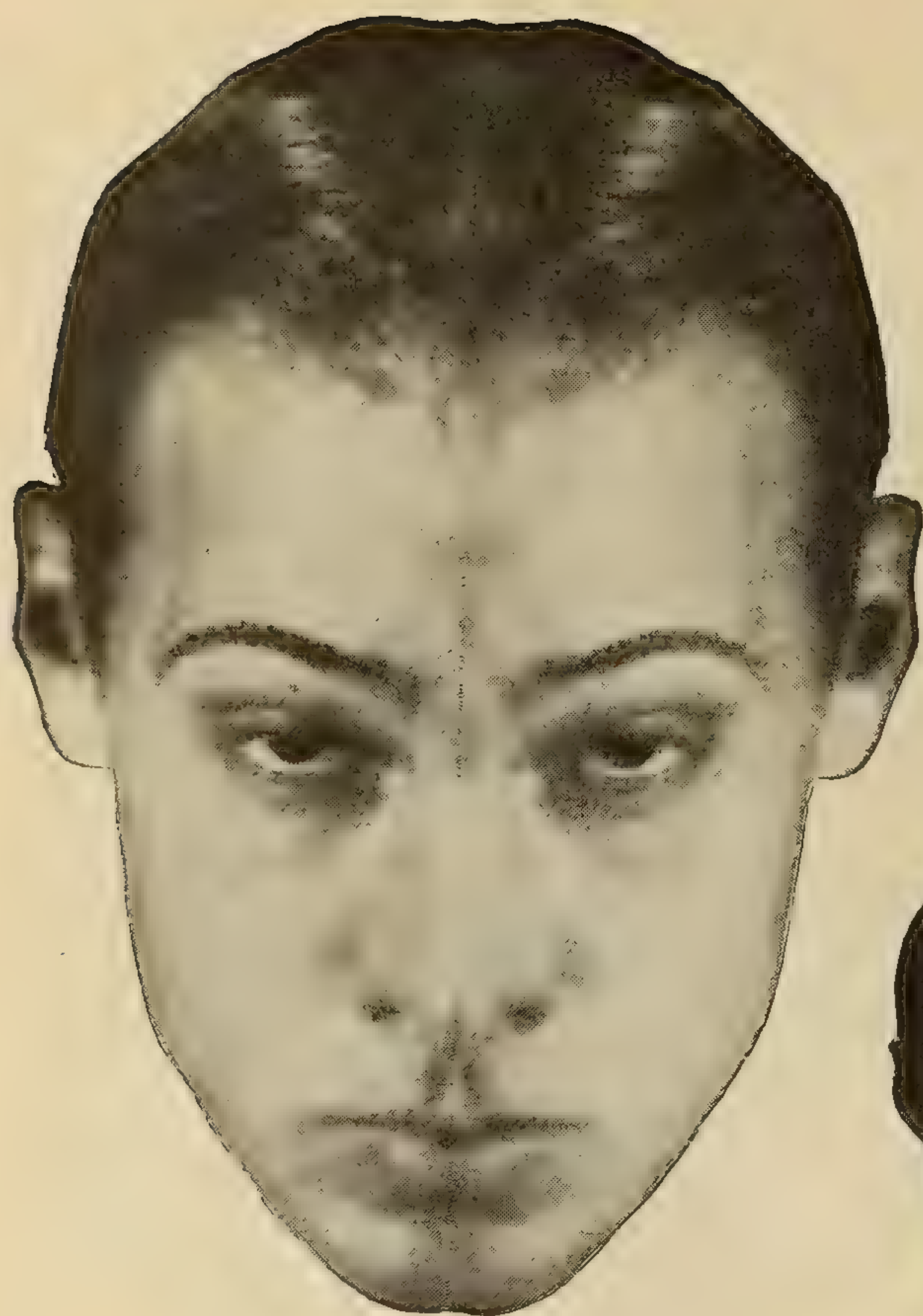
accident. He returned to the house on the hillside for a while, and then, his contract here having been fulfilled, he went back to France for a well-earned vacation. But his ill-luck pursued him even

there. He became involved in difficulties with the authorities, and later, in Switzerland, was so severely injured in a fall from a mountain cliff that his life was for a time despaired of.

The next victim of the supposed "jinx" was Mary Miles Minter. Mary Miles had never been fortune's darling, except in the matter of money, but when she left the great house which she had occupied with her mother and her sister Margaret, disasters fell thick upon her. The critics were relentless in their disparagement of her acting ability. Her contract expired, and no prominent producer seemed anxious to engage her. Her mother, angered at Mary's break away from her control, went to the hospital, and the word went out that Mary Miles' coldness was breaking down her mother's health. Those who did not know the circumstances of Mary's long subordination, criticised her. Finally Mary fled from the cruel publicity, seeking solitude in Pasadena.

(Continued on page 96)





¶ Note how the two sides of Rodolph Valentino's face vary. Above, as he would look if both sides looked like the right half. At the right, if both looked like the left half.



¶ These two profile glimpses of Gloria Swanson indicate the striking dual personality of this screen favorite.



¶ Another instance of facial differences; at the left, how Colleen Moore would look if both sides of her face looked like the left half. At the right, if the right side of her face were duplicated on the left.

# TWIN

By Lucille

¶ Every star, like every other human being, is in reality twins.

IF you are one of the thousands of admirers of Gloria Swanson, are you sure which Gloria it is that you admire? For there are two Glorias.

You doubt it? Then take from your collection of fan photographs three photographs of Gloria: one full face, one left profile and one right profile. Examine the features closely, and you will discover that one side of that fascinating and charming face is different from the other. Gloria Swanson, like every other normal human being, is in reality twins!

You who read this article have a dual personality also. Seat yourself before your mirror and study your own face. See how the left side of your face differs from your right side. Perhaps one side is fuller than the other; perhaps there is a slight difference in the size or position of the eyes; perhaps your lips have a different quirk on one side. Defects? Not at all. There is a sound scientific reason for it.

## Twin Potentialities

YOU, and every other person, had potentialities of being a twin when existence began for you. The germ cell that was your first state of being was bilateral. That is, it had two sides, similar but not identical. As the germ developed, each side developed also an eye, an ear, a nostril, half a mouth. In some cases, this development proceeded so rapidly that the germ separated into two distinct bodies, and each of these bodies was bilateral. The result was the formation of real twins. But under the natural speed of reproduction, the germ cell developed into one body that lacks perfect symmetry.

That is the scientific cause for Gloria Swanson's dual personality, and for the dissimilarity of your own features. And that is also the reason why you see only one side of many a screen star's face. "Camera angles," you see, have a scientific cause.

Gloria Swanson's face is fascinating. The very irregularity of her features makes for charm. She prefers to be photographed full face or from the left profile. The left profile is good; the nose, slightly too long at other angles, is merely piquant. The expression of the mouth is sweet, almost ingenuish. But from the right side, you will notice that the angle of the jaw is heavier. And in a full-face photograph, gone is the sweetness in the lines of the mouth! No ingenu, now. The Swanson lips, seen in their entirety, have a curious feline cruelty that at once fascinates



# STARS

## Larrimore

❑ *Everyone has a dual personality, indicated by their varying facial features.*

and repels.

### Colleen Moore's Twin Selves

COLLEEN MOORE must have been intended by old Mother Nature for a natural twin, for she has one blue eye and one brown eye. Twin potentialities, indeed. One wonders if Colleen feels struggling within her two different sets of emotions, two distinct personalities? The whimsies of the Celt, perhaps, fretting against the unromantic reactions of the Anglo-Saxon. It is an interesting study.

For all that the world knows to the contrary, Mary Pickford has only one profile. That is the left profile. Our Mary is "shot" always from the left. Why? Nobody seems to know but Mary herself and her cameraman, Charles Rosher, and they won't tell. From the onlooker's viewpoint, Mary's beauty is as flawless from one side as from the other. The slight irregularities make for a *toute ensemble* that is wholly delightful. But the camera is a merciless critic; the cruel little lens perhaps emphasizes a tilt of the lip, or a line of the nose or jaw that is not as pleasing as the left view.

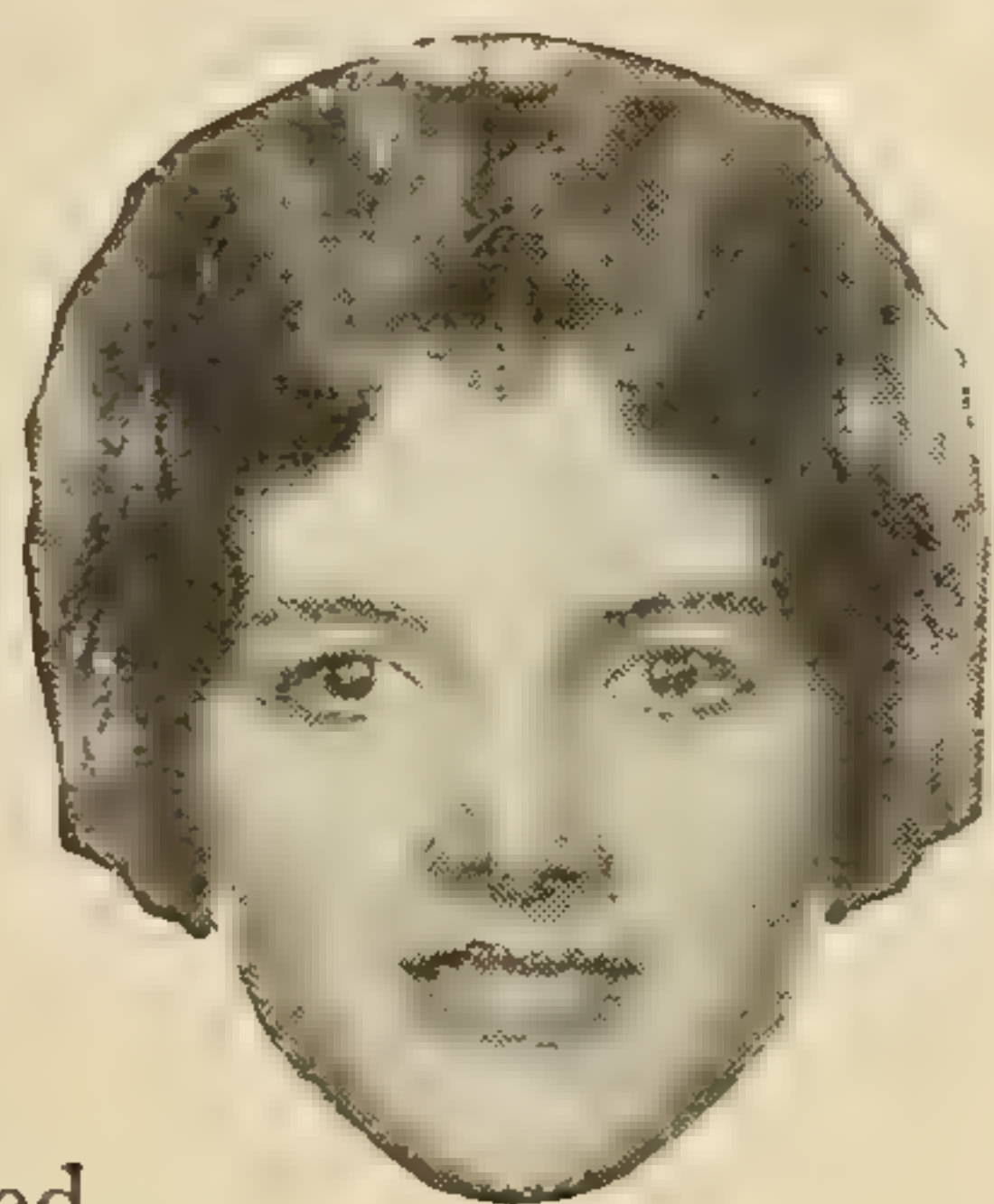
### Priscilla Dean's Odd Eyes

PRISCILLA DEAN's beauty is of the fiery, Spanish type, but she has one indisputable indication that she is a "scientific twin." One eye is a trifle smaller than the other. Not that it lessens her beauty! It is these trifling irregularities that make for charm. A face whose sides were exactly identical would be un-beautiful and without interest.

You remember the little *Angela* in Hollywood, that delicious take-off on the foibles of the screen? At times *Angela* looked very pretty; at others, decidedly plain. It kept the spectator undecided whether she was attractive or not. Hope Drown, who played the part, should have been photographed full-face only, which perhaps accounts for the fact that she has gone back to the stage, where camera-angles do not matter. Her nose is short and rather pointed, and her chin, while it might be unkind to call it receding, yet has not sufficient strength to give it camera character.

### Kosloff's Facial Irregularities

THEODORE KOSLOFF's strong face is all irregularities.



❑ *Dual personalities again: Above, a study of Mary Astor made up of two studies of the right side of her face combined. At the left, two studies of the left side combined.*



❑ *Two studies of Evelyn Brent, one showing the slender left profile and the other the heavy front view, caused by the overbalancing right side of the face.*



❑ *Some faces vary amazingly in size. At the left, a study made up of two right halves of Richard Dix's face. At the right, a contrasting study made up of two lefts.*





¶ Sit down in front of your mirror and study your face. You will find that one side is fuller than the other, that the eyes, the lips and the other distinguishing features of each half vary in an amazing way. Defects? No, indeed. They indicate that every human being carries twin potentialities.

¶ The large heads above show two right halves of Priscilla Dean's face and two left halves of Mabel Normand's face. The smaller studies indicate the opposite—and contrasting—halves of the same star's faces.

In order to give harmony to the features, Kosloff "blocks" his nose, putting a thick layer of red paint down either side, leaving only a narrow strip of white skin visible along the bridge. He also "blocks" his eyes, using green paint far down on the cheeks and over the eyelids.

Rodolph Valentino was born after his time. He should have been a cavalier, ruffling it in silken small-clothes, and enormous ruffs, or a Romeo singing under some sixteenth century Juliet's balcony. He was born to wear gay costumes and to conduct intrigues. But, being a twentieth century gallant, naturally the silver screen was his natural medium.

But soul-stirring as Rodolph is—or, alas, was—his cameraman and director know that he must be carefully lighted and posed. Photographed semi-profile or full-face, he is photographically perfect. His magnetic eyes and sensuous mouth—notice I said sensuous, not sensual—account for that. But a direct profile is dangerous, unless a head-dress conceals the fact that the back of Rodolph's head is almost flat.

#### *Valentino's Twin Faces*

RODOLPH is undisputably a "twin." His left eye is the least bit higher than the right. The right cheek-bone is more pronounced than the left one. His nose is too broad for perfection, but the proper lighting and make-up take care of that little defect.

Leon Bary, the French actor who served his dramatic apprenticeship on the French stage with Sarah Bernhardt, has only one good camera angle, front-face. That is not because his profile is bad, but because he considers his eyes so eloquent.

He talks with his eyes, does Leon, and if you will notice him in a scene, he seldom turns sideways.

Mary Philbin, the heroine of *Merry Go Round*, is one of the fortunate few who can be photographed from any angle. But Ben Turpin, while unique from any angle, is wasted when his eyes, as eloquent in their way as Valentino's or Bary's, are in a state of low visibility. And, believe it or not, Turpin talks as gravely of his "best angles" as any matinee idol! And means it, too! No comedian is funny to his wife or to himself.

Two years ago—or was it three?—Lila Lee was a round little thing who did not belie her nickname of "Cuddles." She was naturally plump. If you remember her as Tweenie in *Male and Female*, you will recall that she was more than that, even. So Lila took to orange juice diets, with amazing results. Either she has dieted too conscientiously, or she has grown in height, or her camera is giving her added inches and slenderness by "shooting up" at her. For today Lila Lee on the screen is tall, almost too tall, and slim, almost too slim. In fact, in some scenes she is "lanky," if one may apply such a word to so charming a girl as Lila Lee. Also, her right shoulder is a trifle higher than her left. But the dark wistfulness of her eyes is still there.

Evelyn Brent does not avoid full-face photographs, but she should. The right side of her face is more full than the left, and her full-face has a heaviness about it that is lacking in her profile, or semi-profile.

Nita Naldi is fortunate in being striking at any angle.

It is not always natural causes that make screen stars show only one side to their public, however. Occasionally this reticence is caused by what might be called an act of God. Nazimova, for instance, was

(Continued on page 101)

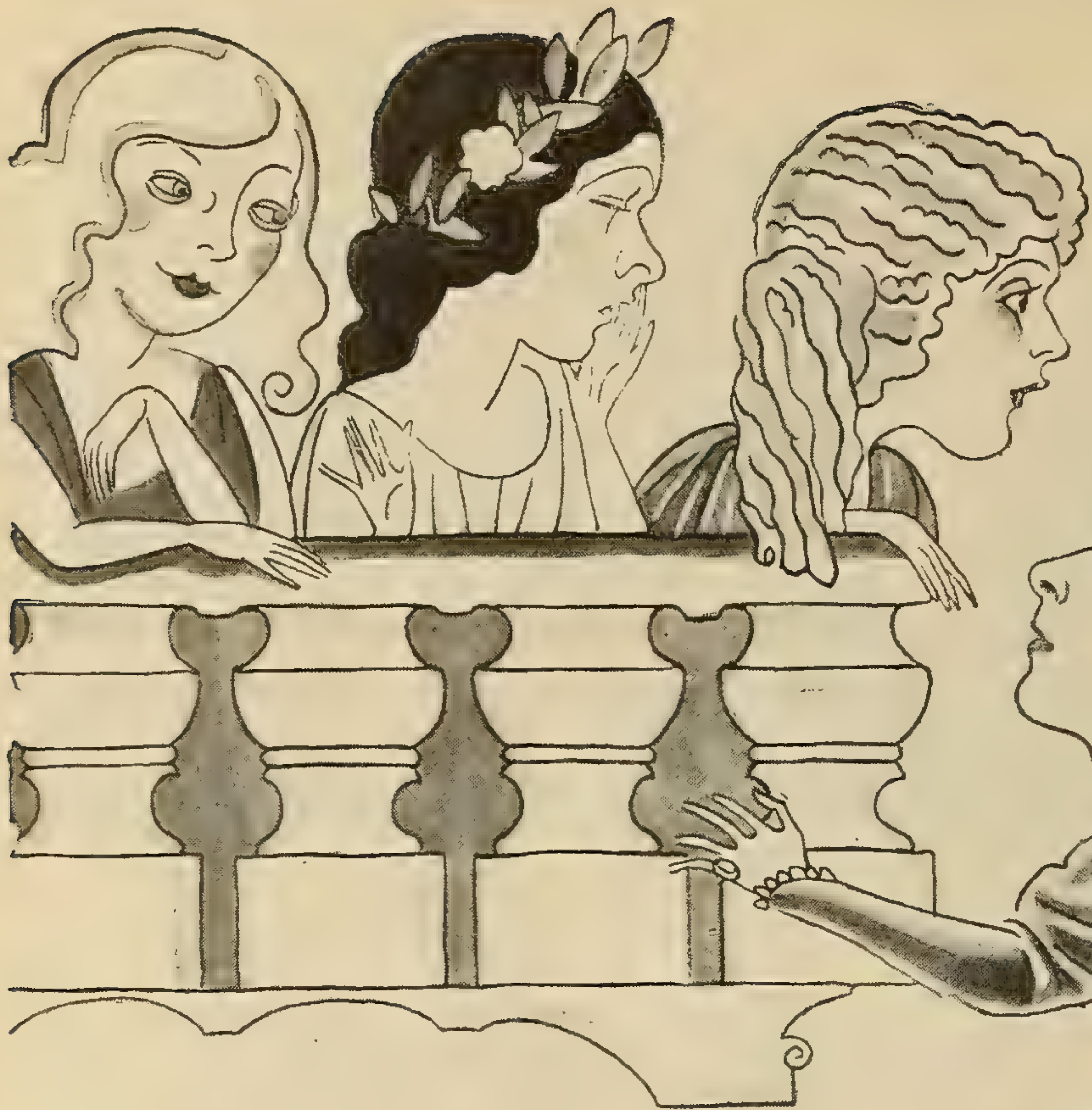


# The Globe Trotting Valentinos



¶ Rudy and his wife, Natacha, returned from Europe recently for a flying visit, during which time he presided at a national beauty contest held in Madison Square Garden. ¶ Valentino's return brought out the old rumor of an adjustment of his differences with Famous Players-Lasky and started another that he was about to make pictures on the Continent. ¶ All of which remains to be seen. ¶ Anyway, Rudy declares he isn't going to do Romeo to anybody's Juliet and that, if he ever did the immortal love tragedy, Natacha would be the Juliet. ¶ Moreover, he said he would rather do *Paolo and Francesca* with his wife. Which, you'll admit, is an interesting idea.





# Wherefore

¶ *The Screen Makes a Smashing Discovery of Shakespeare.*

¶ *Consider the Juliets: Lillian, Norma and Mary, with Rudy as an ambitious Romeo.*

*Oh Bard the fame thy mastery did win  
With plot and counterplot, with quip and rhyme,  
Before they made thy shroud and sewed thee in,  
Now trembles in the balance for a time.  
For now more modern wearers of the sock,  
Mummers who strut a silent stage, affect thy quill  
And seize upon your stuff, lock, barrel and stock.  
Methinks you're going to take it mighty ill!  
With silver salts and spools of celluloid,  
With blazing lights but ne'er a spoken word  
They hope to can your works; naught they'll avoid.  
Titles will give your sounding lines the bird!  
Poor Bill! They've found you out. So pax vobiscum!  
God help your plays! I know you'd never risk 'em.*

Italian legends lying back of the tragedy.

There is a host of screendom Lotharios who would give their eyes to play him who could kiss by the book. In fact it is much easier to cull out those whose leanings are otherwise.



HEREFORE art thou Romeo—and Juliet too, oh Cinema? Prithee with each passing day you more ambitious grow. The winking lenses have been turned on the works of every author, from Moses down, as fast as your book-worms could gnaw through them. And now, Goddess of the Screen, you have discovered Willie Shakespeare, the gentlest soul who ever penned a sonnet or poached a deer.

## "A Right Fair Mark"

LILLIAN GISH, Norma Talmadge and Mary Pickford, determined, as each of you are, to do *Romeo and Juliet*, take warning from the Bard, himself—a bit of good advice included in the work on which you have set envious eyes, to wit:

*"A right fair mark, fair coz, is soonest hit."*

And if you think that *Romeo and Juliet* is going to be duck soup to film, if you are not easy marks, at least you are talking through your transformations.

Norma Talmadge, it is said, wants to do Juliet to Joseph Schildkraut's Romeo. Mary Pickford has not divulged who is to be her co-star, but husband Douglas Fairbanks—"a bears him like a portly gentleman!" may have his eyes upon the part.

The Lillian Gish-Richard Barthelmess combination is a much happier one. And they are side-stepping the danger of clinging closely to the Bard by basing their version upon the

## Actors Who Won't Do Romeo

THEODORE ROBERTS is known to have no such suppressed desires. His cheroot and overhanging rotundity would not match well with a slashed doublet.

Alec Francis, Sam De Grasse, Claude Gillingwater, Hobart Bosworth, George Fawcett and Ben Turpin are also easy outs. But I'm not so sure of Bill Hart nor yet of Tom Mix.

Tom would like nothing better than to come galloping back to Verona from Mantua on Tony for the chance to plaster Paris in the graveyard scene. And Bill Hart would be a knockout as the moony Romeo if they would let him use a rapier in either mitt. Can't you picture Bill doing the two-handed draw on Tybalt!

Noah Beery as Romeo? Ah, there's a saucy boy! I'll bet he thinks he would be all to the Worcestershire as Romeo. But, even so, he has as much right to seek the part as Mary Pickford has to pollyanna pretty Jule.

"These happy masks that kiss fair ladies' brows" are all burning with the hope that they, perchance, may win film-land fame as Romeo. But, let's consider Rodolph.

## Rodolph as Romeo?

A MAN, young lady! Lady, such a man as all the world—why he's a man of wax" for this Romeo stuff. He has been mentioned as Mary's Romeo—no offense, Doug, and you needn't consult your lawyers, either, as I am only discussing possibilities.



# Art Thou ROMEO?

By H. B. K. Willis

Drawings by Wynn

If Mary selected Rody it would give her an out should the screen version of *Romeo and Juliet* prove to be the costume strut it holds promise of being if Shakespeare's lines die in the directorial megaphones, as, perforce, they must.

Rody would just naturally be the canary's camisole as Romeo and Verona would be just the locale for him—right near home. (But he has declared that if he ever does Romeo, Natcha Rambova will be the Juliet.)

If Mary gets Rody, although I don't see how in Lasky she can, she will get a jump on Norma Talmadge, who will have to Juliet along with Schildkraut who, to my mind, is just another one of those Valentino substitutes.

The box-office bandits tell me that Joseph makes young things with adenoids curl up in their seats, as well as causing their pulses to pound like an apartment house radiator on a winter's morn, although I don't see how he does it. Where Rody glowed, Joseph glowers.

AND then consider the electric lights.

"Rodolph Valentino in *Romeo and Juliet*" is one thing while "Joseph Schildkraut in ditto, ditto" is yet another, giving the lie to that oft-banded quotation from the tragedy now under-foot:

*"What's in a name? That which we call a rose  
By any other word would smell as sweet."*

Which is just another reason why I never thought Norma Talmadge would do this thing. All along I have just put the announcement down as being another burning brand snatched from the fires of press-agentry and hurled into a pile of papers on a dull day.

*Will Norma Do Juliet?*

WHEN I heard the sad news I up and quoted some of this Romeo stuff right back at my informant to show him I was getting some good out of my five-foot brains.

"She is too fair, too wise, wisely too fair!" I responded, sadly, but it seems as if my confidence has been misplaced again.

Much as I admire Norma Talmadge I cannot see her as Juliet, whose age the Bard places at fourteen.

"I'll lay fourteen of my teeth she's not fourteen."

*"What lamb! What ladybird!*

*God forbid—where's this girl? What Juliet!"*

And as far as Norma is concerned, Echo answers:  
"Out of town."

*Lillian an Interesting Juliet*

THERE is no use in talking. There's something about a girl of fourteen that neither Norma nor Mary have. Miss Gish comes nearer—by miles.

Norma I regard as one of the leading emotional actresses but when you rob the part of Juliet of its marvelous lines, it becomes about as attractive as the pajamas of a last year's tamale.

Mary Pickford I regard as a woman who, when young, had a wise mother and exceptional opportunities. She still has the wise mother. Both have cashed in on the opportunities.

"Yes—men" will tear holes in the argument that youth will be an essential qualification of the actress who successfully essays Juliet.

"Transparent heretics, be burnt for liars!" But producers are already finding out that film patrons are not as indulgent as grand opera devotees as regards the age of heroines. The former wills to be served youth.

[Continued on page 103]



And consider the impending Romeos, Doug, Joseph and Richard. And Richard will probably set the pace.



# Our Own NEWS REEL

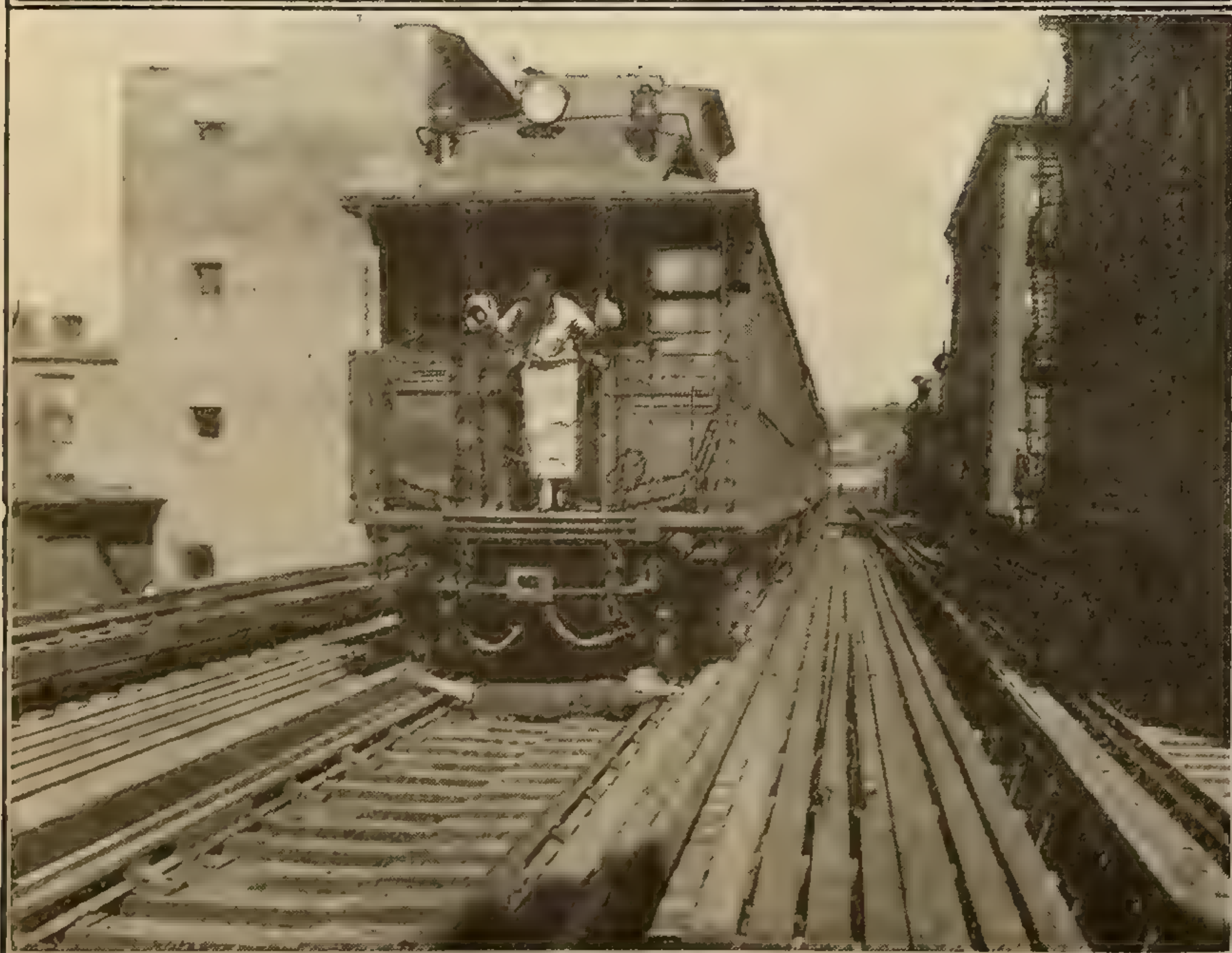
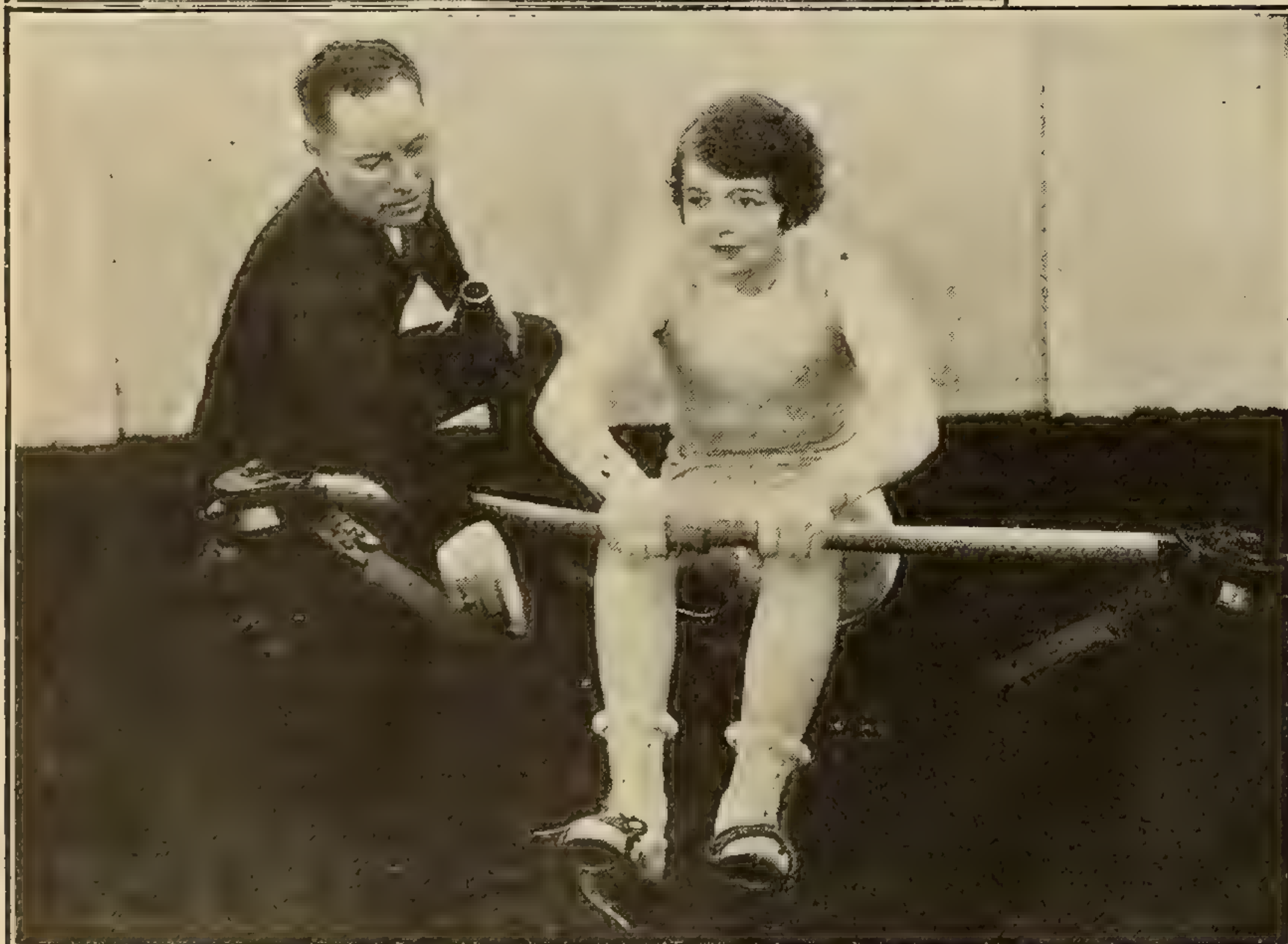


*Upper Left*  
New York City—Claire Windsor sails for Africa to do *A Son of the Sahara* in the Sahara desert itself. The pictures will be made near Biskra.—International

*Left Center*  
Hollywood, Cal.—Helene Chadwick keeps up her training exercises.

*Lower Left*  
New York City—Nellie the Beautiful Cloak Model is "shot" on the Manhattan 'L' tracks. Claire Windsor is the heroine tied to the tracks while Mae Busch, the villainess, looks on.

*Below*  
Hollywood, Cal.—Patsy Ruth Miller masquerades as a very fetching Santa Claus at a movie party.—Bull





# **Q** The Cinema News of the Moment in Picture Form

## *Upper Right*

New York City—Bert Lytell participates in the exodus to Africa. He will play opposite Miss Windsor in *A Son of the Sahara*, to be made on the burning sands.  
—International

## *Right Center*

New York City—Lillian Gish sails on the *S. S. Rosso* for Italy to do George Eliot's *Romola*, after which she will be Juliet to 'Dick Barthelmess' *Romeo*.

## *Lower Right*

Los Angeles, Cal.—Hutt Martin, Southern California's open champion, gives Richard Dix a lesson in putting.—American Photo Service

## *Below*

Hollywood, Cal.—Viola Dana has had the same maid, Mrs. Van, for seven years. Something of a record in these days, we'll say.







*Top*  
Los Angeles, Cal.—Viola Dana and Shirley Mason, screen sisters, imitate Rodolph Valentino and Natacha Rambova Valentino, at the Actors' Fund Benefit. Their Argentine tango made one of the hits of the show, in which many celluloid luminaries appeared.

*Upper Left*  
Los Angeles, Cal.—Rin-Tin-Tin, the dog star, keeps in trim for his film work with a chute-the-chutes in his back yard.

*Left Center*  
Los Angeles, Cal.—Harold Lloyd, with his grandmother, Mrs. Sarah E. Fraser, and his mother. Mrs. Fraser recently celebrated her eightieth birthday. Although she is an octogenarian, she is up to the minute, wearing sheer silk hosiery and using a lipstick and rouge as sprightly as an eighteen-year old flapper.

*Left*  
East River, New York City—Allan Dwan shoots some scenes of Big Brother on the Manhattan water front, with the Queensboro Bridge in the hazy distance.





(Top)  
Hollywood, Cal.—Presenting the new Pacific Coast polar bear bathing suit, with Virginia Valli inside. This is a new creation from London, with blue and white checkered silk, trimmed with polar bear fur.

(Upper Right)  
Los Angeles, Cal.—John Barrymore poses with Mary Astor for the last scenes of Beau Brummel before starting East to resume his stage tour in Hamlet.

(Right Center)  
New York City—Baby Peggy drops in to call upon the teller of the Commercial Trust Company and starts a bank account with a brand new \$1,000 bill.

(Right)  
Los Angeles, Cal.—Ben Wilson, the producer, talks over his next production with Mabel Forrest and Bryant Washburn, who are to co-star.



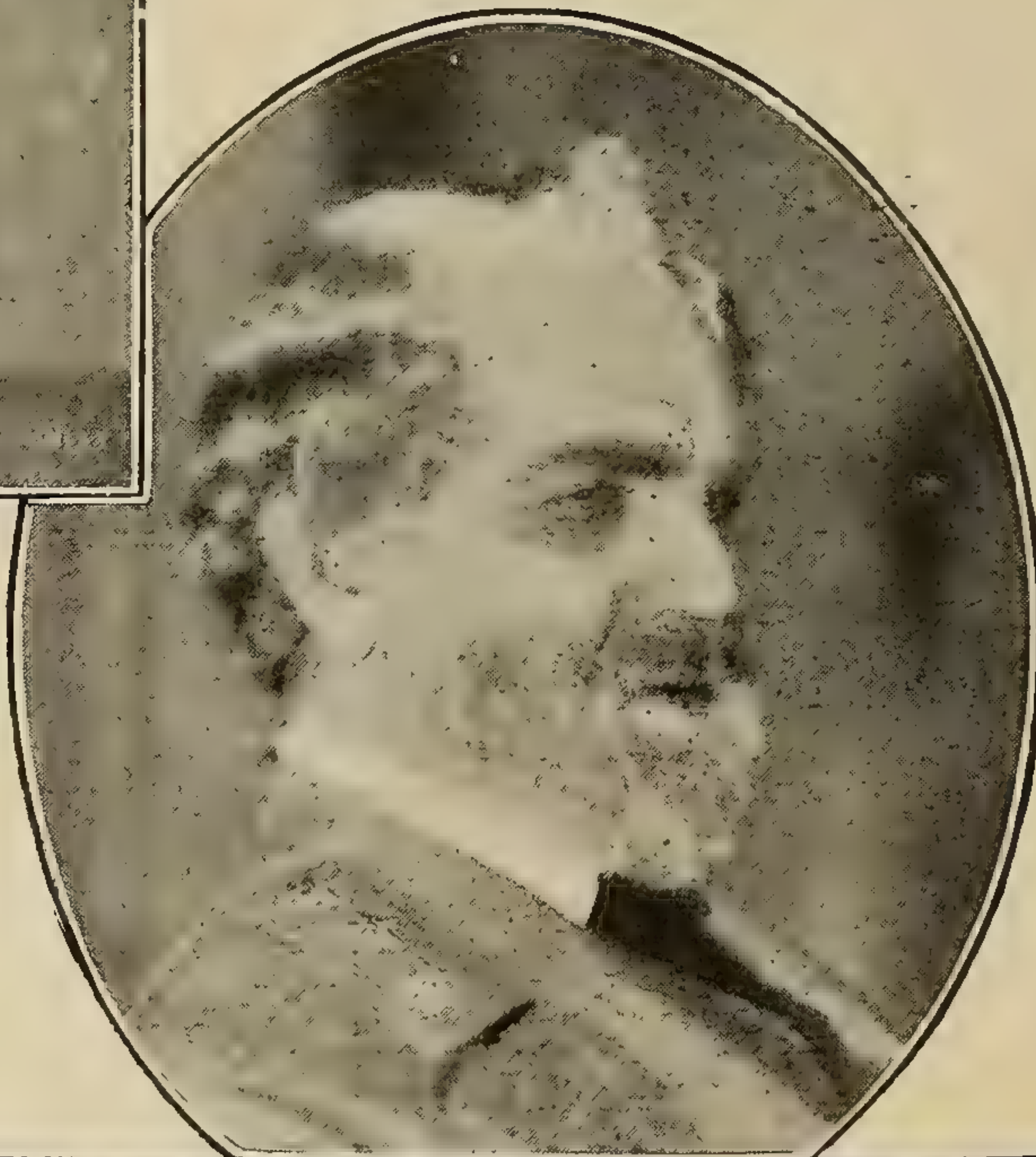
# The Zenith of the STAGE YEAR



MURAY

¶ Dorothy Dilley, one of the pretty girls in the third edition of Irving Berlin's *Music Box Revue*, a favorite hit of the season. The popular Music Box is crowded as never before this year.

BURK



¶ Berton Churchill in the title role of *Robert E. Lee*, the interesting John Drinkwater drama of the Civil War period of American life. *Robert E. Lee* is the successor to Drinkwater's *Abraham Lincoln*, but it failed to catch New York's fancy.

¶ *The Greenwich Village Follies* has many pretty girls—but none has more pulchritude than Betty Hill.



TORNELLO



¶ *The camera catches the interesting personalities behind the footlights*



¶ Earl Carroll's *Vanities* has been advertising itself as the revue "exalting the human form." One of the young ladies being thus exalted is Mary Carney, presented just above. Certainly there is every reason to exalt Miss Carney.

¶ Walter Hampden, always an excellent actor, has scored the hit of his career as the picturesque hero of Rostand's *Cyrano de Bergerac*, once successfully played by Richard Mansfield.



MARY DALE CLARK



¶ The smashing personal hit of the year has been scored by Dorothy Stone, the pretty seventeen year old daughter of Fred Stone. Miss Stone made her stage debut in the new Stone revue, *Stepping Stones*, and her name went up in the electric lights on the very first night.



# Wynn Visits the THEATER

¶ Eva Le Gallienne gives a highly interesting performance in Molnar's *The Swan*, a charmingly sophisticated comedy which is the season's most distinguished offering.



¶ Richard Bennett contributes a varied characterization to Gilbert du Maurier's sentimental melodrama, *The Dancers*, in which the action switches from London to the rugged Northwest and back to Paris in order to depict the destructive effects of jazz.



¶ Francine Larrimore and Frank Conroy are the attractive young principals of *Nobody's Business*.





# Dramaland

By George Jean Nathan

Panel by Wynn

**THE** LEONORA DUSE, it is generally agreed, is the foremost actress of the theatre of the present time. Indeed, so secure is her position that the professional critics now take her completely for granted and accept everything that she does without question. Instead of criticizing her, they content themselves with perpetuating the old press-agency of her. Their apparent inability to penetrate the reasons for her indisputable supremacy they seek to conceal by taking refuge in her "mystery." For twenty and thirty years we have heard of Duse, "the mystery woman." The phrase is a tribute to the transparent incapability of her critics. Whenever a critic is unable to determine why a person is extraordinarily proficient, though he knows instinctively that the person is, he endeavors to mask his bewilderment with the species of ethereal hocus-pocus which he currently discharges in the instance of the remarkable Italian actress.

## *Duse is No Mystery*

DUSE, as a matter of fact, is no more of a mystery than Trixie Friganza. She is the peerless actress that she is simply because she plays every role in her repertoire as the author of the play would act it were he Duse rather than as she, Duse, would act it were she the author. The generality of actresses superimpose their egregious vanity upon a dramatist's role and permit the role to shine dimly for the audience through the fog of their personal idiosyncrasies, their extrinsic shenanigans, and their "theories" of interpretation. Duse, true enough, also has her idiosyncrasies and her theories, but they invariably take their color less from her than from the roles that her dramatists have provided for her. Her Ellida Wangel—

**Q** The famous critic considers the new attractions from Duse to *The Swan*.

discounting the inevitable irrelevancy of three score years and ten and gray hair—is the Ellida Wangel of the Ibsen text rather than the Ellida

Wangel of the usual mummer creation. So, too, her brilliant Mrs. Alving. She is the great artiste of the theatre because she is, first and last, eloquent with the dazzling eloquence of humility before the shrine of a greater genius than her own.

## *Walter Hampden's Excellent Cyrano*

THE praise of Walter Hampden's *Cyrano de Bergerac* on the other hand, has for the major part been very much more intelligent. Hampden, being more greatly a part of the familiar native scene, has not awed the American hazlitry into blind hosannahs as has the exotic Duse. His admirable *Cyrano* has been praised with sound reason—and with reasons soundly stated. To be sure, the deserved acclaim has not been without the usual doses of low comedy, but the latter have been on this occasion in the minority. The chief comedy, in point of fact, has been confined to my friend Clayton Hamilton's preface to Brian Hooker's excellent transposition of the play into English. The good Mons. Hamilton, whose estimate of his good friend Hampden's *Cyrano* is as just as it is excessively horticultural, heaves a grandmotherly sigh for the day when the Rostrand play was new—"the brave days, indeed, when the world was not yet out of joint." Poise yourself now for what may with deplorable inelegance be described as the hot stuff. Thus, the good Mons. Hamilton: "It was the time of the Spanish-American war, a knightly contest for a noble cause, in which we were fighting against gentlemen, not Germans!" One may readily enough allow (*Continued on page 96*)



# Little Journeys to the homes of STARS



“I have a great aversion for my parents,” said the child prodigy

IN these days of the great demand for truth perhaps it would not be amiss to delve a little deeper into the really private existences of the men and women of the screen. The stars who have been misrepresented by interviewers will be only too glad to get a square deal. So here's the truth, and everything but the truth, about the home lives of our dear queens.

## Meeting Mama Crunch

MRS. IDA CRUNCH, celebrated the world over for her portrayals of mother rôles, is the mother of a little brood in real life. Her home, we have been told, is an ideal one; her kiddies are an inspiration to her.

Mrs. Crunch offered me a monogrammed cigarette from her little gold case, inserted one for herself in her diamond-banded holder, and began to talk. “I tried to get rid of the kids,” she remarked, patting her lovely white hair, freshly marcelled, “I sent one out to Mama's, and Mr. Crunch's family took three. But that still leaves me with two youngest ones. It's an awful bore but what can you do? They interfere with my work. It's bad enough being a mother all day long at the studio without having to come home to a houseful of children every night. However, I'm not home much.”

At this point a homely child of six, quite the homeliest child I had ever seen, ventured into the room. “Well?” demanded Mrs. Crunch.

“Hello, Ma,” said the child.

“Now you can see for yourself,” said Mrs. Crunch resignedly. She paused to pinch her little girl; and continued, “And the others are even worse. And then the company expects me to pose for publicity pictures with my family. They all look like Mr. Crunch. Can you blame me?”

The child made a little *moue* at her mother, whereupon Mrs. Crunch rose with a determined look on her face. Stopping only long enough to light a new cigarette, she grabbed her offspring by the ear and made off. “I wish you'd wait,” she called back to me. “I hate to have to do this while you're here, but it can't be helped. I can tell people I sent this one out to Mama's too.”

## The Actress and her Mother

IT was with a feeling of awe that I accepted the assignment to call upon Miss Genevieve Whortle,

long one of the worst actresses of the silent drama. I went to see her at her home overlooking Riverside Drive—overlooking it entirely. As I climbed the three flights of stairs to her apartment I detected a strong odor of cabbage which grew stronger as I approached the door. I rang, and waited. Inside there were sounds of a scuffle. A woman screamed. Then, silence. Finally the door opened an inch and a head in a breakfast cap appeared. “What do you want?” a surly voice demanded. “Miss Whortle, I replied. “Is she in?”

“Oh, Gen!” called her mother, for it was she. “Are you in?”

“Oh h—ll!” came the cheery answer. I was admitted. Miss Whortle was wearing a Japanese kimona which had seen better days.

“Hello,” was her greeting as she half rose from the morris chair and then thought better of it. “What a head!” she groaned, clasping her hands to her brow. “Ma, call the studio and tell them I won't be down.

“What's the idea, Gen?” asked Mrs. Whortle. “You know you haven't worked for two months. Be yourself.”

“How old are you, Miss Whortle?” I asked.

“How old am I this year, Ma?” Genevieve replied, stifling a yawn.



“Miss Whortle?” we asked, “Is she in?”



**Delving into the private life of the celluloid celebrities — and telling the truth.**

**By Delight Evans**  
*Drawings by Wynn*



*"I always keep faith with the public," said the daredevil.*

"You're thirty-three if you're a day," returned Mrs. Whortle grimly. "Gen hasn't been getting along so good lately," she added to me. "It's her own fault, I tell her. She can't stand close-ups no more."

"What a nice mother you turned out to be," snapped Genevieve. "You know the last director I worked for said he wondered how I got anywhere at all with a mother like you."

"Well, you haven't," said Mrs. Whortle. At this juncture the cabbage grew a bit too much and I left the Whortles to their home life.

#### *The Film Daredevil at Home*

I FOUND Buck Billings, the daredevil hero of a hundred westerns, at home in bed. He was bandaged so that only his eyes were visible, for which I was devoutly thankful. He had said that he had a message for his public which he wanted me to deliver for him. His muffled voice said huskily, "Please tell them that if my next picture is delayed a little it was through no fault of mine. I was only trying as always to give of my best that my dear friends out there in the audience would not be disappointed. My director said to me, 'Mr. Billings, let me use

a double in this scene.' I laughed at him. 'Mr. Jones,' I said, 'I have never used a double and don't intend to begin now. My public pays to see me, and I will always keep faith.' I had my way, but jumping my good horse Pard over the cliff I somehow lost my balance. Well, I *was* a bit shaken up, of course, but it's nothing, really nothing, compared to the satisfaction of knowing one has kept faith."

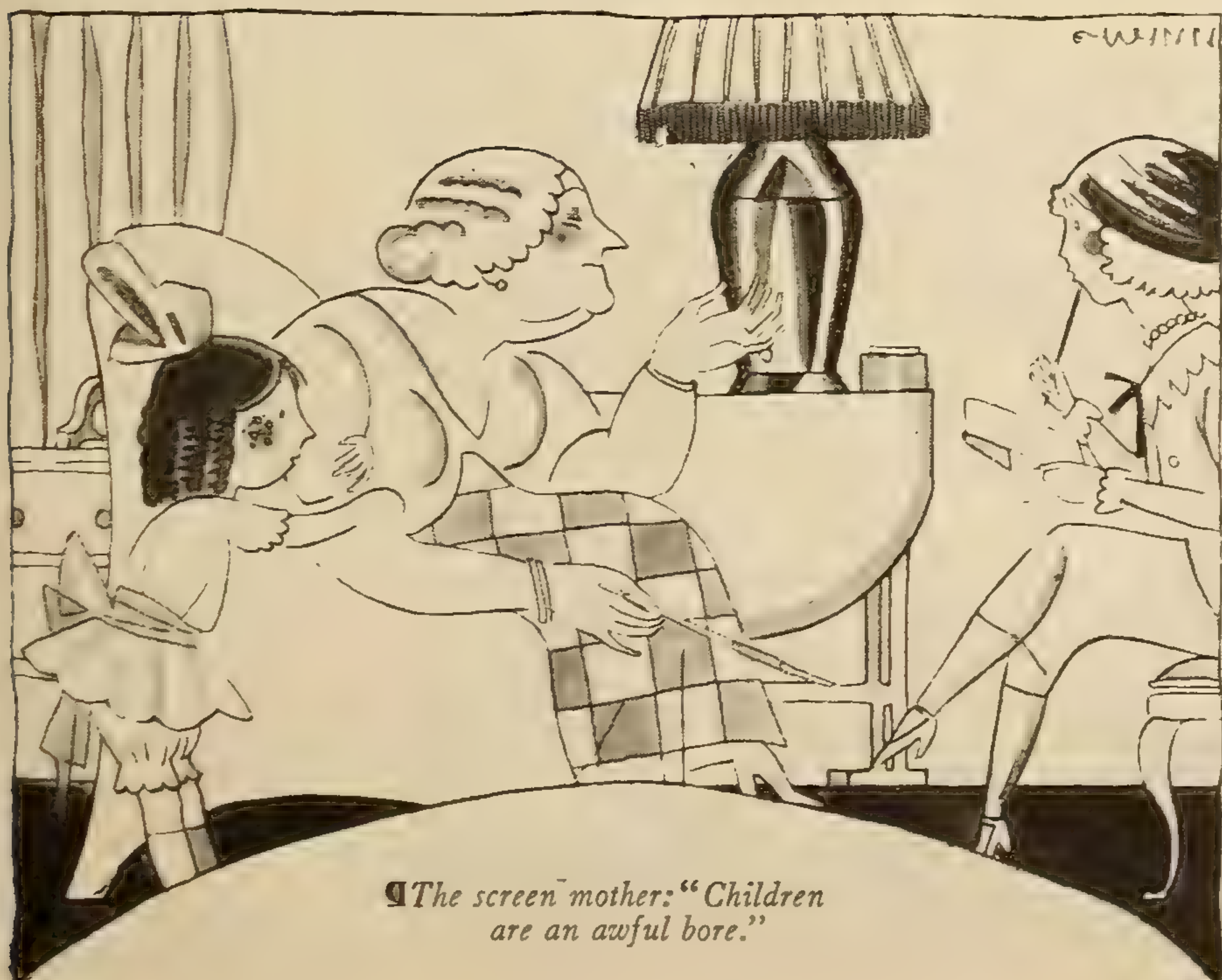
The third Mrs. Billings, a little woman around fifty with the blackest eyes I ever saw, entered. "Has he been pulling that stuff again?" she demanded. "Not that I regret having had this happen, in a way; but it means that he'll be laid up for quite a while, and it's terrible having him around the house all the time. I'll tell you the real story. They changed horses on him. He can only ride the one horse, and some of the boys in his company who don't care much for him and believe me there are plenty—thought they'd fix him up. They gave him another horse—a real one. When they called me up to tell me he had just been cut and bruised a little I said, 'Better luck next time!'"

#### *Raising the Child Prodigy*

YES, Buster Bunting, the most famous baby-star in all film-dom, has a real, honest-to-goodness, old-fashioned mother. She won't turn him over to the care of nurses and governesses; she takes care of him herself; and so he is just a real boy, with a real boy's love of fun and pranks.

His mother met me at the door. "I just ordered the car—a little imported car that I bought only yesterday—so you don't mind my dashing off, do you? Buster, bless his heart, is in his little play-room. Mr. Bunting and I want him to grow up to be a healthy, normal child, so we surround him with healthy, normal things. In fact, he leads the same healthy, normal life that any other little boy of his age lives, except that he gets paid for it. If, when he grows up, he still wants to be an actor, why, that's up to him. But until then he will, must be a healthy, norm—"

Buster was reading, but upon seeing me he thrust the book from him and began his dumbbell exercises. Completing these, he punched a bag for a while; and then said brightly, "I can turn a somersault—want to see me?" and proceeded to do so. Following this, he sat down and looked at me gloomily. "I suppose you're going to ask [Continued on page 104]



*"The screen-mother: 'Children are an awful bore.'"*



# Things They DON'T DO

By  
Eugene McNerney

¶ Celluloid fame is a strange  
and fickle glory as you may  
note from these studies

¶ Patsy Cutex may draw  
millions to the box-  
office—but not because  
she wears clothes like  
Elsie Ferguson or Alice  
Joyce. Patsy's flair  
isn't for fine frocks.

¶ Florence O'Fynethygh is a  
star in the cabarets but  
we doubt if she will displace  
Lillian Gish as an emotional  
actress.

¶ May Hurr, as  
you can plainly  
see, doesn't get  
her name in elec-  
triclights because  
of the simple,  
homely quality of  
her Art.

E. MCNERNEY







☛ Mrs. Donald Macdonald was formerly on the light opera stage.

# Their Severest CRITICS

By Alma Whitaker



☛ Mrs. Tony Moreno was—and is—a social leader of Los Angeles.

☛ SCREENLAND has found sixteen happily married couples in Los Angeles and Hollywood.



ONCE upon a time it wasn't considered "good policy" for our screen idols to impair their romantic charms with acknowledged matrimony. If they were so indiscreet as to have committed matrimony, the least they could do was to keep it dark. One recalls certain causes celebres, as for instance the Earl Williams heart-balm suit, in which the scorned lady declared that marriage had been postponed solely that the gentleman's screen career might be unimpaired.

But times have changed. We all recall the hectic era in filmdom when wives and babies and sweet domesticity suddenly became precious assets. But even after that there was a sort of accepted theory that handsome heros had an unfortunate knack of encumbering themselves with addle-pated non-entities, in those cases where their spouses were not also distinguished professionals.

*Have You An Idol in Your Home?*

BUT this is a story about intelligent help-meets, to whom many of our leading men owe at least a measure of their success. In many cases they have willingly forsaken careers of their own to devote themselves to the public idols in their home.

Take for instance, Mrs. Guy Bates Post. Here is a charming wife, who was formerly popular as

Mr. and Mrs. Guy Bates Post  
Mr. and Mrs. Wyndham Standing  
Mr. and Mrs. Tony Moreno  
Mr. and Mrs. Will Carlton  
Mr. and Mrs. Donald Macdonald  
Mr. and Mrs. Tom Mix  
Mr. and Mrs. House Peters  
Mr. and Mrs. David Torrence  
Mr. and Mrs. Charlie C. Ray  
Mr. and Mrs. Harold Lloyd  
Mr. and Mrs. Milton Sills  
Mr. and Mrs. Roy Stewart  
Mr. and Mrs. Will Rogers  
Mr. and Mrs. Conrad Nagel  
Mr. and Mrs. Thomas Meighan  
Mr. and Mrs. Walter Hiers

☛ *This is correct up to the time of going to press.*  
SCREENLAND takes no further responsibility.



*Lucky Tony Moreno*

TONY MORENO is a singularly lucky man. For Tony, the lover of many a screen drama, is married to the former Mrs. Daisy Danziger, who was one of the wealthy Canfield sisters. Long a leader of Los Angeles Society. Mrs. Moreno possesses great wealth. Thus, both socially and domestically, Tony Moreno is a for-

☛ Mrs. Tom Mix and little Thomasina.

Adele Ritchie in musical comedy. They have a delightful home in Pasadena, where Mrs. Post proves a capable chatelaine. Mrs. Post has many interests, notably anti-vivisection. She is an ardent crusader in this cause.

Again there is Mrs. Wyndham Standing, whose spouse was so long the hero of Elsie Ferguson's productions. Indeed, the blind soldier in *The Eyes of the Soul* is considered his best role by his wife. It is to her sympathy and encouragement that Wyndham Standing owes much of his success.

Mrs. Standing was formerly herself an actress on the English stage, known as Winifred Pearson. As is the case with many retired professional wives, her knowledge of the conditions of the profession, with its trials and disappointments, comes in good stead.





**C.** Above, Mr. and Mrs. Walter Hiers and, at the right, Mrs. Wyndham Standing



**C.** Just Above, Mrs. Guy Bates Post, who was well known on the stage as Adele Ritchie. At the Right, Mr. and Mrs. Thomas Meigham. Tommy was once leading man to Mrs. Meighan, then Frances Ring



tunate star indeed.

Another prominent wife of the film colony is Mrs. Will P. Carleton, wife of the player who for five years was leading man at the old Castle Square Theater, in Boston, and was the original hero of *The Belle of New York* and *Floradora*.

Mrs. Will Carleton is modest and retiring. But beneath that lies a remarkable gift for organization. She was prominent in war work in New York, aside from being chairman for providing daily entertainment at five hospitals for the wounded. She is now president of the Hollywood Post War Service League, and "mother" of the Tubercular Hospital. The Carletons are about to build a home in Hollywood.

Mrs. Donald Macdonald is another woman who gave up a personal career. She was widely known as Maud Gifford in light opera before her marriage. Mrs. Macdonald is the chatelaine of a wonderful home on Wilshire Boulevard, where she is the hostess of frequent parties. She is a D. A. R., and was a war worker with the British Ambulance corps during the war.

#### *The Case of Mrs. Tom Mix*

**T**OM MIX is a peculiarly proud husband and father. Mrs. Tom Mix, blonde, and bobbed, looking little more than twenty-four, used to be a Christie comedy girl and later was leading lady for Tom. Now she is content to gaze at him across a dinner table. Then, of course, there's the baby, Miss Thomasina.

Mrs. House Peters, who presides over the Peters' home at Santa Monica, is shy of publicity. There are two children, one a baby girl of two. Mrs. Peters is a real housewife. You should see the fig jam she can "put up" in rows and rows of enticing pots!

Mrs. David Torrance was herself a successful professional actress on the English and American stages, and was formerly with Sir Herbert Tree as Maud Leslie. The Torrances are building a new home in fashionable Beverly.

Just as this article is being written, Mrs. Elphinstone Maitland, a society widow, is being added to the ranks of screen wives. For she is to marry Alec B. Frances.

#### *Mrs. Ray a Non-Professional*

Then there's Mrs. Charlie Ray. She has no professional aspirations, and is quite content to lend all her interest to [Continued on page 100]



# The TEN Best Screen Dramas



AVE  
you mailed  
SCREENLAND your  
selection of the ten  
best screenplays  
ever made? If you

haven't, do so at once. Your list must be received by January 15th to count in the canvas. The final vote of our readers will be published in the April SCREENLAND.

The vote during the past month was a very heavy one. *The Birth of a Nation*, *The Four Horsemen*, *The Covered Wagon*, *Broken Blossoms*, *Robin Hood*, *Tol'able David* and *The Kid* have received a particularly heavy vote. This caused *Tol'able David* to climb from ninth to fifth place in the canvas and raised *The Kid* from a mere runner up to seventh place.

Some of the screenplays named in the best ten this month are holding a position by no means secure. They are very closely followed by *Humoresque*, *Dr. Jekyll and Mr. Hyde*, *The Prisoner of Zenda*, *If Winter Comes*, *Merry-Go-Round*, *The Cabinet of Dr. Caligari*, *Manslaughter* and *Smilin' Through*, *The Christian*, and *Down to the Sea in Ships*, while *Foolish Wives*, *Hollywood*, *Driven*, *Stella Maris*, *Zaza*, and *Nanook of the North* are close behind.

Despite the many votes cast, it is interesting to note that *The Birth of a Nation* and *The Four Horsemen* were tied to a vote for first place as this issue of SCREENLAND went to press. Better send in your selection and help settle this keen rivalry.

Delight Evans, whose clever articles are a feature of SCREENLAND, gives her list of ten as: *Judith of Bethulia*, *Broken Blossoms*, *Intolerance*, *The Golem*, *Cabinet of Dr. Caligari*, *Passion*, *The Kid*, *Tol'able David*, *When Knighthood Was in Flower* and *A Woman of Paris*. An interesting list!

Penrhyn Stanlwas, the director, gives a list of nine: *Nanook of the North*, *The Kid*, *Minnie*, *The Four Horsemen*, *Way Down East*, *Dr. Caligari*, *The Miracle Man*, *Tol'able David* and *The Covered Wagon*.

The expert opinion of June Mathis follows: *Intolerance*, *Broken Blossoms*, *Birth of a Nation*, *Whispering Chorus*, *Robin Hood*, *The Covered Wagon*, *Driven*, *The Honor System*, *Regeneration*, and *Stella Maris*.

Wallace MacDonald, the actor, gets his list of best pictures narrowed down to thirteen, as follows: *Cabiria*, *The Birth of a Nation*, *The Battle of Elderbrush Gulch*, *Stella Maris*, *Robin Hood*, *Little Old New York*, *The Dangerous Age*, *Tol'able David*, *Passion*, *The Queen of Sheba*, *The Mark of Zoro*, *Safety Last* and *A Woman of Paris*.

Robert Z. Leonard, the director, names *The Birth of a Nation*, *Peter the Great*, *The Hottentot*, *The Famous Mrs. Fair*, *The Christian*, *Safety Last*, *Shoulder Arms*, *The Kid*, *Robin Hood* and *The Four Horsemen*.

Lew Cody's list is an interesting and characteristic one: *The Leather Pushers*, *The Christian*, *Blood and Sand*, *The Kid*, *Stella Maris*, *Don't Change Your Husband*, *The Three Musketeers*, *Tol'able David*, *The Birth of a Nation* and *Broken Blossoms*.

## Screenland continues its quest for a list of the best screenplays ever made

Carmel Myers gives *The Four Horsemen*, *Blood and Sand*, *The Conquering Power*, *The Connecticut*

*Yankee*, *Outside the Law*, *Tess of the Storm Country*, *The Kid*, *The Pilgrim*, *Driven* and *Mortal Clay* as her chosen ten.

Helene Chadwick names: *The Birth of a Nation*, *Hearts of the World*, *The Girl I Loved*, *Orphans of the Storm*, *The Bright Shawl*, *Tol'able David*, *Robin Hood*, *The Covered Wagon*, *The Kid* and *Within the Law*.

Now to turn to our readers. Benjamin C. Jones, of 705 Land Title Building, Philadelphia, gives an attractive and sincere selection in *The Great Train Robbery*, *Cabiria*, *Queen Elizabeth*, *Judith of Bethulia*, *The Birth of a Nation*, *Cabinet of Dr. Caligari*, *The Kid*, *The Four Horsemen*, *Passion*, and *The Covered Wagon*.

Annie Osment of the Gate House, Ladder Style, Kingston Hill, Kingston-on-Thames, Surrey, England, names *The Four Horsemen*, *The Covered Wagon*, *The Kid*, *The Eternal Flame*, *Passion*, *Circus Days*, *The Prisoner of Zenda*, *Tol'able David*, *Peg O' My Heart*, and *Orphans of the Storm*.

Robert Payne, 2509 East Marshall Street, Richmond, Va., gives the following selection: *Hollywood*, *Jazzmania*, *Nazimova's Salome*, *Blood and Sand*, *The Birth of a Nation*, *Gypsy Blood*, *Way Down East*, *The Kid*, *When Knighthood Was in Flower* and *Tol'able David*.

Mildred Creedon, secretary to the district manager of the Detroit offices of the Famous Players-Lasky Corporation, names the following ten: *Merry-Go-Round*, *Broken Blossoms*, *Tol'able David*, *The Covered Wagon*, *Grandma's Boy*, *Orphans of the Storm*, *Zaza*, *The Kid*, *Way Down East* and *Manslaughter*.

Trix MacKenzie, Box 1907, Atlanta, Ga., gives the following ten: *Lessons in Love*, *The Four Horsemen*, *The French Doll*, *Smilin' Through*, *Zaza*, *East is West*, *Blood and Sand*, *Broadway Rose*, *Sign on the Door* and *Mickey*.

George D. Sprague, submarine engineer, of Seamen's Church Institute Building, New York City, gives his ten: *The Birth of a Nation*, *Hollywood*, *The Covered Wagon*, *The Kid*, *Shoulder Arms*, *Broken Blossoms*, *Intolerance*, *The Heart of Humanity*, *Foolish Wives* and *Wonders of the Sea*.

R. Harold Revine of 179 Arthur Street, Ottawa, Canada, has an unusual selection in *The Birth of a Nation*, *Broken Blossoms*, *The Four Horsemen*, *Tol'able David*, *When Knighthood Was in Flower*, *The Covered Wagon*, *Little Old New York*, *Grandma's Boy*, *The Christian* and *The Bond Boy*.

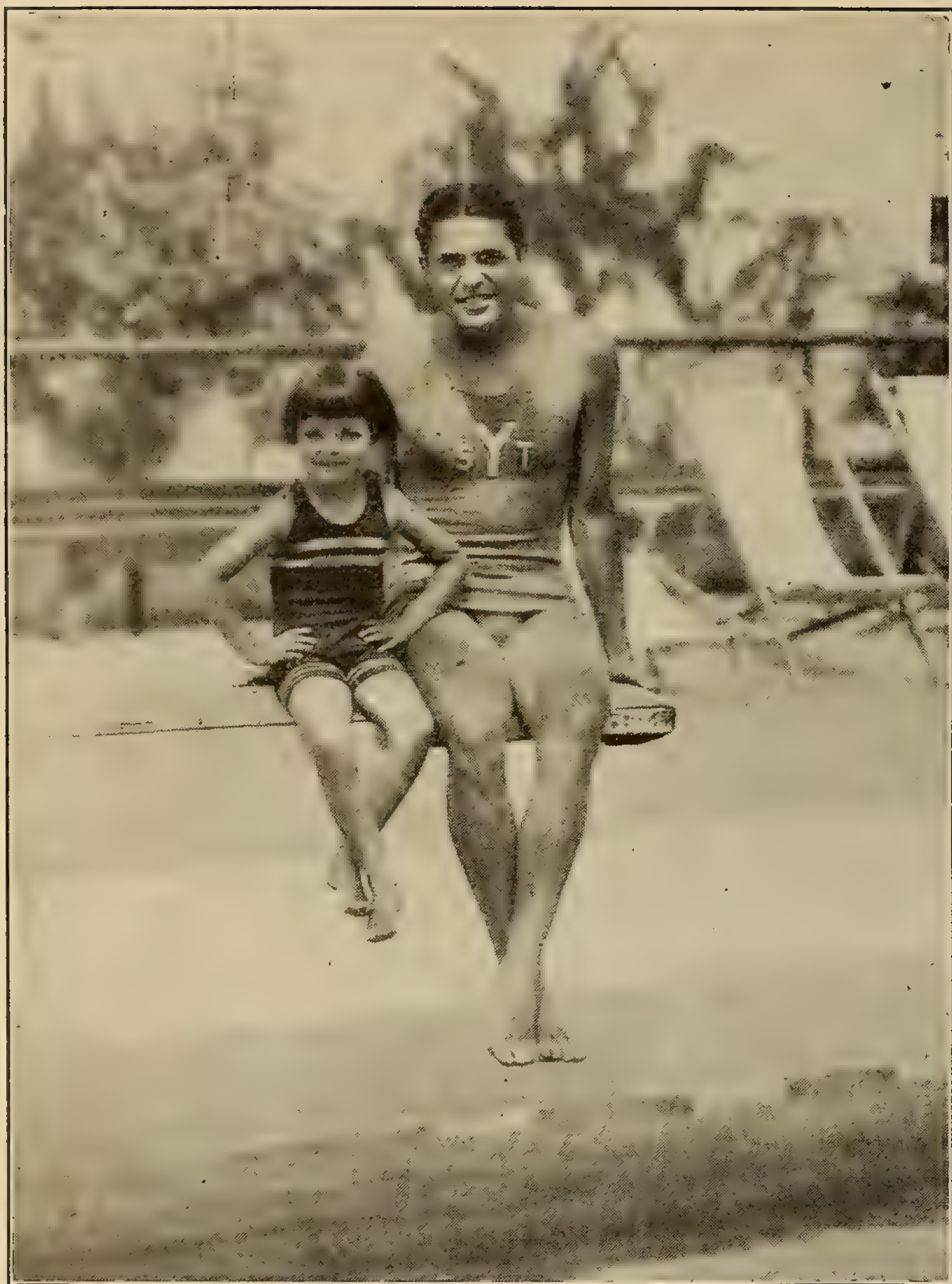
The selected ten of Kathleen M. Beebe, 552 Hague Avenue, Detroit, Mich., shows unusual study. It numbers: *Robin Hood*, *The Four Horsemen*, *The Birth of a Nation*, *Orphans of the Storm*, *The White Rose*, *Broken Blossoms*, *Carmen* with *Farrar*, *Passion*, *The Spanish Dancer* and *A Woman of Paris*.

We regret lack the space to reprint further interesting lists from our readers.

## How SCREENLAND's reader vote stands upon the ten best screenplays ever made:

1. *The Birth of a Nation* and *The Four Horsemen* (tied)
2. *The Covered Wagon*
3. *Broken Blossoms*
4. *Robin Hood*
5. *Tol'able David*
6. *The Miracle Man*
7. *Passion* and *The Kid* (tied)
8. *Orphans of the Storm*
9. *Way Down East*
10. *When Knighthood Was in Flower*





*Little Joan McGregor wants to be a champion swimmer like her dad, Malcolm, who used to smash records at Yale.*

**L**IFE seems to be joyful enough most times, until we begin to count up on the things we've missed out on. Like Cecil B. DeMille's reported diamond dinner, for instance. Not that it was a dinner, if we're going to be strictly technical; it was a breakfast. But it didn't even remotely resemble any matutinal repast of "ham and, sunny side up" that is our common fare.

#### *Cecil De Mille's Diamond Dinner*

**T**HIS is the story as it is told. Believe it or not, as you wish. It seems that C. B., having finished up his *Ten Commandments* and feeling time hanging heavily on his hands, invited a group of friends to spend a Friday-to-Monday at his ranch, "Paradise," up in the hills. It was just an ordinary week-end house-party, delightful

*When Dorothy Gish departed for Italy, to aid in the production of Romola, her sister, Lillian, and Richard Barthelmess saw her off. Later Lillian sailed to join "Dot."*

# The Listening POST

as all such affairs are at hospitable "Paradise," with Mr. DeMille the perfect host. There was swimming in the out-door plunge, tennis for those who felt energetic, and lounging on the broad verandahs for those who did not. But the big event that put the affair right in the class with Coal Oil Johnny's entertainments is said to have occurred at breakfast on Monday morning, just before the guests reluctantly motored back to Hollywood and loathsome toil.

A Jap boy entered with a tray and lowered it, as casually as if it contained a helping of hot cakes, before the guests at De Mille's left. The tray was heaped high with diamond rings, pearl ear-rings, watches, strings of jade and crystal, all glittering in the morning sunshine like an exhibit from Tiffany's. And each guest chose the jewel that suited him or her best. Then they drove home to make envious the unfortunates who weren't invited.

Ah me! It all sounds fascinating, anyway.

#### *Compson-Cruze Engagement*

**C**UPID seems to have shuffled the cards and dealt a new hand





What they're talking about in the Studios of Hollywood and New York.

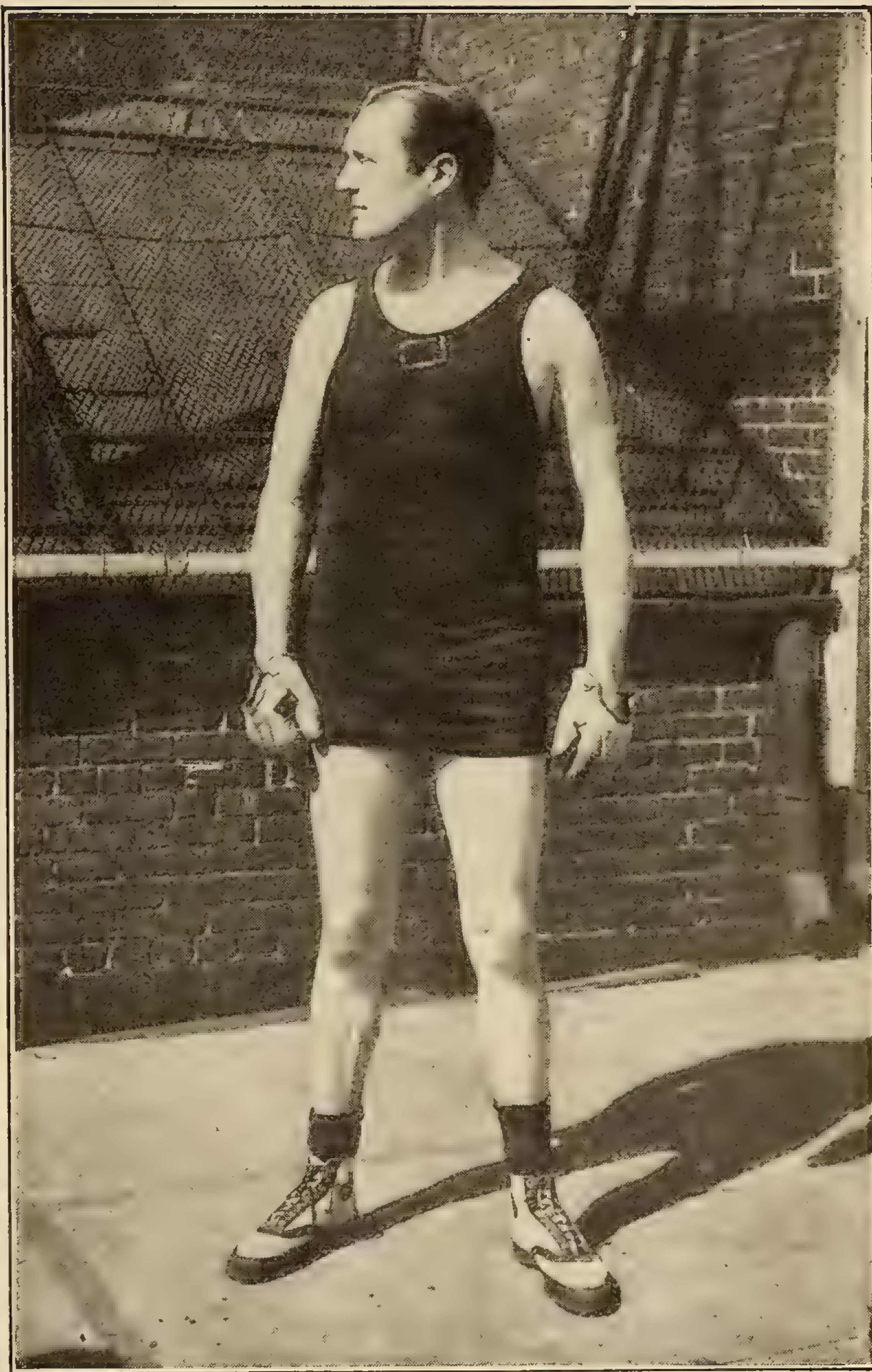
By  
Eunice Marshall  
and Helen Lee

all round. Betty Compson, according to persistent report, has conquered the affections of James Cruze, while Walter Morosco, who used to be Betty's devoted cavalier, is now zealously beaunting Corinne Griffith about. The rumor is that they're engaged, but we notice that Walter has plenty of competition. All masculine Hollywood is at the fascinating Corinne's feet.

*To Make Romeo and Juliet*

PLANS have been completed for Richard Barthelmess and Lillian Gish to do a screen adaptation of *Romeo and Juliet*. Thus the Gish-Barthelmess combinations seem to be getting under the wire ahead of any similar productions by either Mary Pickford or Norma Talmadge. This adaptation of the tragedy will be made in Italy immediately following the completion of George Eliot's *Romola*, upon which Miss Gish and her sister, Dorothy, are now at work. This sidetracks Lillian's plan to do *Joan of Arc* and also holds up Barthelmess' production of a drama built around the life of Nathan Hale.

Mr. Barthelmess will start for Rome about January 15th.



PAUL THOMPSON

Being a leading man isn't all a life of luxury. Here is Edmund Lowe keeping down that waist line with handball.

John Robertson will direct the production, which, will not stick closely to the Shakespearean drama but will be developed from the ancient Italian legends of the famous lovers. The adaptation is being made by Mrs. Robertson (Josephine Lovett). We hear that William Powell, now playing in *Romola*, will be the Mercutio.

*Miss La Plante To Be Starred*

LAURA LA PLANTE has been made a Universal star, just like that. She takes the place of Gladys Walton on the "U" schedule, Miss Walton having temporarily retired from the screen in anticipation of a family event. Miss Walton is the wife of H. M. Herbel, one of the Universal officials, and is now with her husband



Director Reginald Barker talks over a scene of *The Eternal Struggle* with Pat O'Malley, Renee Adoree and Anders Randolph. Yes, it's a Northwest story.





INTERNATIONAL

¶ The youngest o' the house of Von Stroheim, Erich St. Ritus Von Stroheim, aged one year. Mrs. Von Stroheim is close by.

in Cleveland.

#### *Doug, Jr., in New York for Xmas*

DOUGLAS FAIRBANKS, Junior, came to New York for his Christmas vacation in November. He spent three weeks seeing a play every night and having interviews, and then went back to California to work in a new picture and to study—right through the holidays, too. His hair was long for his next part, which will be a costume or a country boy affair.

The young man, who's only about fifteen but looks nearer twenty—he's a husky boy who looks like his famous father only when he grins—said that he is writing a play—a comedy drama—in his spare time. When asked if he dances he said, "Only in my own living room." He was bound to be an actor ever since he was old enough to know anything at all about it. He's not at all up-stage, still remembering when he was such a fat kid that everybody called him "Fatty." His mother, the former Mrs. Douglas Fairbanks, and now Mrs. Evans, is with him all the time. Doug, Junior, has quite a background for one so young; he studied art in the Latin Quarter in Paris and has seen most of the world. He remains a darn nice boy.

#### *Alma Rubens Marries*

ALMA RUBENS was Mrs. Daniel Carson Goodman for several weeks before anyone knew anything about it. They were married and went off to the Adirondacks for their honeymoon and Alma came back wearing her wedding ring, but on the right hand instead of the left, so it was quite a while before people began to ask

¶ Pauline Frederick and Lou Tellegen are doing a double return to films at Vitagraph, playing the leads in Basil King's *Let Not Man Put Asunder*.

her about it. It's no secret now that Alma is playing the lead in Dr. Goodman's own romance as well as his new photoplay. She keeps on her dressing-table a picture of him at the age of twenty, and when a girl does that you know she's in love.

#### *Novarro Off to Africa*

AFTER all, Rex Ingram—now somewhere in Africa near Biskra—found that he couldn't do without Ramon Novarro. Rex sailed without his leading man and Ramon remained in New York, some said to form his own company. But forming your own company isn't easy pickings these days, and so when Ramon got a call from Rex to come on over quick, he packed his trunk and went. And he created a sensation as his boat sailed when he actually refused to pose for the news photographers.

#### *Death of Allen Holubar*

ALLEN HOLUBAR's sudden death from pneumonia was a shock to his friends. Holubar was one of the pioneer directors. He began as an actor with Universal years ago, having come from stock companies to





the films with his wife Dorothy, Phillips. They first appeared in two reels, written, directed and acted by themselves. Then *The Heart of Humanity* and *Man, Woman, Marriage* brought Holubar into notice as a director of spectacles. He and his wife were an ideally happy couple and Miss Phillips was one of the stars who always preferred to work under her husband's direction.

**T**he *Ten Commandments* opened in New York on December 21 at the George M. Cohan Theater. An eager public was waiting to see the prologue, upon which Cecil De Mille spent the now famous million dollars. The picture must make money. If it doesn't make it, the money-saving policy now in effect at the studios is going to linger a long time. Leatrice Joy, one of the stars of the film, came on to New York for the opening, and incidentally to play in *Cytherea*.

#### *Sam Goldwyn To Do Cytherea*

**S**AMUEL GOLDWYN has purchased the screen rights to Joseph Hergesheimer's novel, *Cytherea*. The book, as you may remember, was considered pretty hot stuff a year ago and was placed safely on a high shelf where the children couldn't get at it. George Fitzmaurice is going to take the company to Cuba to get locations. Mr. Fitzmaurice has just come from Italy. Ever since the Volstead act, the producers have been getting awfully fussy about getting accurate foreign settings.



WIDE WORLD

Hope Hampton became the bride of Jules E. Brulatour, the distinguished millionaire motion picture magnate, in Baltimore recently.

Milton Sills and Elliott Dexter are to be in the cast. But the best news of all is that Nita Naldi, the world's greatest conversationalist, is to have one of the leads. The other went to Miss Joy.

**M**OST of the stars who were forced into idleness by recent studio shutdown have decided to make good use of their spare time. You are apt to see many of them on "personal appearance" tours or playing in small-time vaudeville. Many of the Lasky players are making their temporary home in other studios. Agnes Ayres, for instance, is playing in a picture called *Souvenir*, with Percy Marmont as a co-star.

**G**EORGE K. SPOOR, who was boss of the old Essany plant in Chicago, has been working on a new process which he says will produce three dimension pictures. And although we have always thought that two dimensions was enough, he has engaged James Young to direct the first production that will test out the new process.

#### *Mildred Lloyd Has Her Way*

**M**ILDRED DAVIS LLOYD got her own way, after all. No amount of persuasion on Harold's part could keep her away from the studio. Mildred is dead sure that she is a star in her own right and is out to prove it in a picture called *The Satin Girl*, produced by Ben Wilson.

**L**ILA LEE and James Kirkwood are going to co-star on the screen as well as in real life. Their first attempt in *The Street of Painted Women* proved to be a congenial arrangement and so they have decided to make it their business policy of the future. Kirkwood has recovered from his injuries and is able to work again. In fact, he has so many engagements piled ahead of him, that

Lila has been obliged to postpone her honeymoon trip to Europe indefinitely.

Claire de Lorez has just been pronounced "the screen's most voluptuous woman" by no less an authority than Elinor Glyn.

**S**PEAKING of Kirkwood, it probably interests him to know that William Fox, Channing Pollock and Harry



INTERNATIONAL





INTERNATIONAL

Presenting the famous scenario team of John Emerson and his wife, Anita Loos. Here they are completing details of the recent Equity ball, Mr. Emerson being president of Equity.

Millarde are anxiously looking for a screen actor for the role of Gilchrist in *The Fool*, which Kirkwood created on the stage.

BECAUSE many studios are closed and a large number of actors have been laid off without salary, there has been a noticeable decrease in movie divorces. Two can live cheaper than one even if they can't live happier than one.

#### *Lean Days in Movieland*

THE shut-down of the studio has been the chief subject of conversation among the movie folks. Most of them won't admit that times are lean and that salaries have been lowered, perhaps permanently. Many of them are talking of making pictures with foreign companies. The stars find it profitable to accept engagements now and then with English companies.

Will Rogers, of course, pulled the best wise-crack about the panic. At the benefit for the Actors' Fund in Los Angeles he announced, "I suppose the next benefit will be given for Zukor and Lasky."

(Continued on page 96)

Offering Buster Keaton in his newest role of discoverer, in his new comedy, *Our Hospitality*.

#### *Gloria Gets Klieg Eyes*

GLORIA SWANSON, they say, has quit Hollywood for good and will make her home in New York. A case of Klieg eyes landed Gloria in the newspapers, and the fans eagerly read the story that her enchanting eyes were bandaged in cabbage leaves. Gloria didn't like it a great deal and refused to pose for any pictures with her head covered with a boiled dinner.

REMEMBER Gertrude McCoy of the old Edison Company? She, too, has gone to England and will soon appear in *Miriam Rozella*, an adaptation of a daring English novel. Owen Nares, an English favorite, plays opposite her.

CLAIRE WINDSOR hurried through New York so fast on her way to join Edwin Carewe's company in Northern Africa that obviously she had no time to stage a wedding before she left. Until actually sailing time, many of Claire's friends thought that she would hop down to the City Hall with John Steele and get married. But now Claire is in Africa for the winter and Steele is tied up with *The Music Box Revue*, so there will be no wedding just yet.

#### *Marion Davies is Busy*

MARION DAVIES will be the only star to work at the Cosmopolitan Studio this winter. Although the production of *Janice Meredith* was delayed, it is now well under way with Lynn Reynolds directing. Alma Rubens will be gone until Spring, when the studio will really begin production again. Miss Rubens isn't "resting," however, as she is playing the lead in Daniel Carson Goodman's picture, *Week End Husband*.

WILLIAM HURLBUT's play, *Lilies of the Field*, will soon be subdued for the screen. As usual, everyone is wondering how it is going to get past the censors. Corinne Griffith will be the principal blossom in the cast. Corinne, incidentally, denies that she is going to marry Walter Morosco, son of the theatrical producer. Only a year or so ago, Betty Compson also denied that she was going to marry Walter Morosco. Evidently Walter has good taste but bad luck!





there is the Desmond fox-terrier.

The Desmond house is a Colonial house, approached by a prettily winding path, and is on the street on which also are the homes of the late Wallace Reid and Bill Hart. There are a big drawing room, dining room, and den, while above are the sleeping rooms. Two Japanese servants, man and wife, minister to the Desmonds. Mary McIvor Desmond is still a kid herself, loving to sing and play the ukulele. What times there used to be there when Wally Reid was alive! Wally would bring his fiddle over and a glorious time would be had by all!

Which reminds one sadly of the delightful times we used to spend at Wally's. Wally and his brilliant wife, Dorothy Davenport, always kept open house in those days.

Mrs. Reid still runs the house, with the aid of a servant and of her mother, who, when Mrs. Reid is working, takes care of the children, little Bill Reid and the little adopted daughter. It is an attractively beautiful home, built in Italian style, with living rooms on the first floor and beautifully appointed bedrooms upstairs, while the billiard room is detached, forming an L of a court, which holds a swimming pool.

Will Rogers owns a home in Beverly Hills, where he lives with his wife, distinctly a home-loving woman, and his two children. Rogers adores his home, which is one reason he gave up Broadway for pictures.

The house has great grounds around it, but "everything," says Will, "is for the children." So little Bill and Mary have a regular polo ground and circus ring on the front portion of the estate, and here they ride their ponies. A swimming pool gives them a chance to exercise, on the plot at one side of the house. The basement is all given over to a gymnasium and theater. The theater is a perfectly appointed but tiny place, with a little stage, scenery, footlights, and a curtain. This, too, may be used to show pictures. The gymnasium and play room has all sorts of games and practice apparatus. A bowling alley is one of its chief delights.

The house is comfortably furnished. The dining room has a long table and imposing chairs, but the family dines informally in the pretty breakfast room most of the time.

"When the whole family sits down, it looks like the peace table," said Will, one night after we had dined comfortably in the breakfast room. Then he thumped one of the rather imposing looking, high-backed chairs. "Say, I got to have more money than I have now to feel at home in those chairs!"

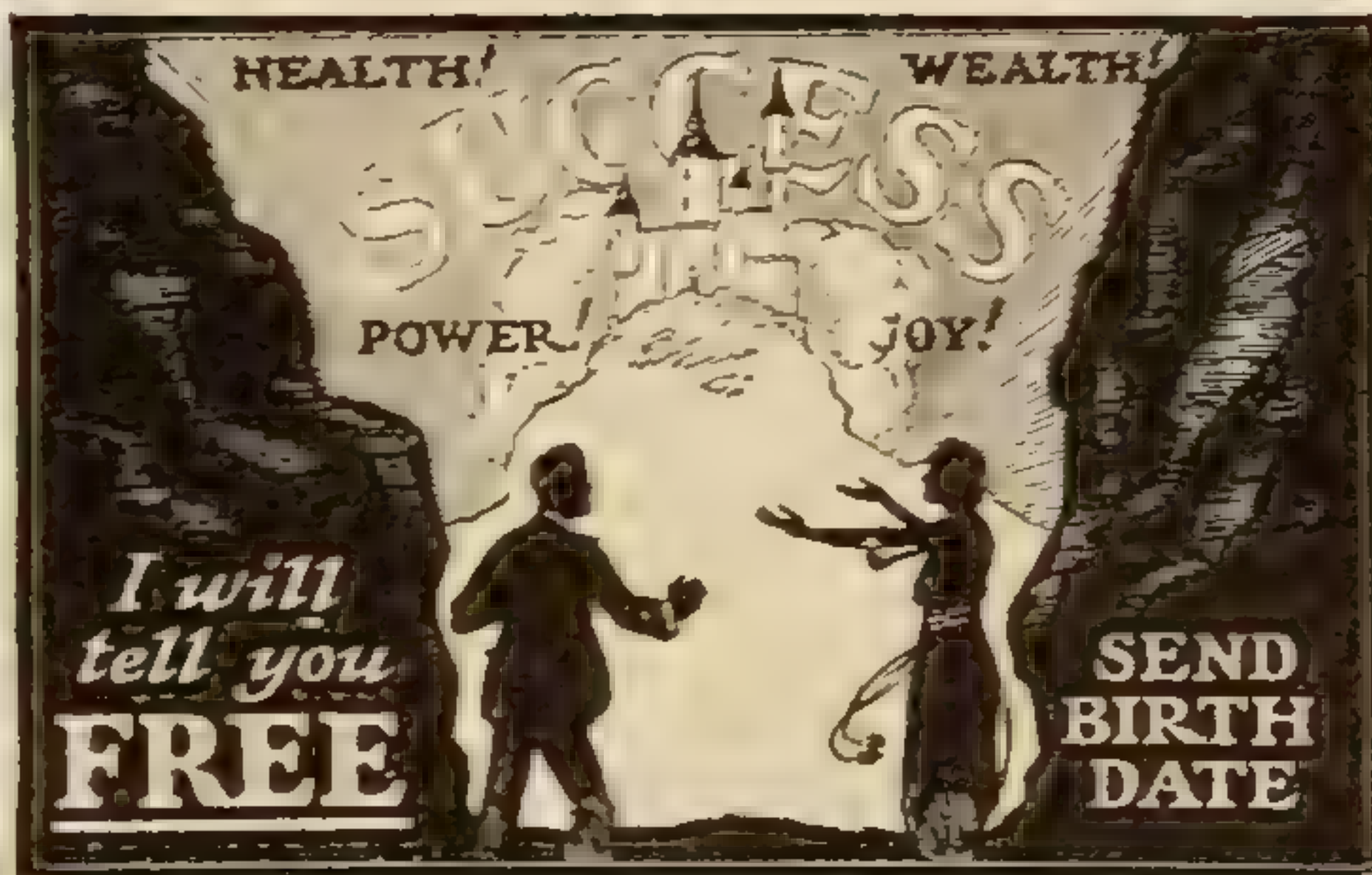
Will dines in his sweater. I don't suppose he'd take it off and don dinner clothes for the President himself. Unless, of course, he is officiating as an after-dinner speaker, when he may change his ways.

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The Rogers' stables are built with every regard for the comfort of the animals, which include the children's ponies and his own horse. A stable boy is always on duty there.

Mrs. Rogers carefully supervises her household, personally doing much of the family marketing. She has a cook, a governess for the children, and there is a gardener. Rogers drives his own car a good deal, though he has a chauffeur. He loves to sit out on the driver's seat of his big, handsome limousine, and drive fast.

Theodore Kosloff's home is one of the most beautiful in Hollywood. It is on Franklin Avenue, a curving, tree-bowered street. The house is an old one remodelled. It sets well back in its grounds, with a little forest of picturesque old trees and a lawn, the latter extending far back of the house. From the front, the house, which is of plaster and concrete, is unpretentious apparently a one-story affair; but the grounds slope suddenly and the back of the house is two stories high.

You step into a living room full of comfortable furniture objects d'art, a piano, a radio set, with a wonderful big sofa facing the fireplace. The room is furnished in excellent taste. Dinner here means many Russian delicacies.

Kosloff, his wife and Vera Fredowa, premiere danseuse of his productions, who lives with the Kosloffs, are excellent hosts. Everybody in the Kosloff household works hard. Up at six o'clock, Kosloff is off to his picture work, while Mlle. Fredowa practices and then goes down town to oversee the work of the Russian Ballet school, which is one of the Kosloff activities. Mrs. Kosloff looks after the household, including her little daughter, who was the victim of infantile paralysis when two years old and is still an invalid, and finds time to teach in her husband's school. The cook and the child's nurse are the only servants.

That professional villain, Noah Beery, has a house on the side of a Hollywood hill. At home the screen scoundrel is the soul of domesticity. His family consists of his wife, formerly on the stage, and a young son. If he isn't working, Noah putters around his chicken coops and always goes down to school to fetch his son home. Other days, the boy rides his pony to and from school.

Gloria Swanson owns a mansion in Beverly Hills. They do say that her guests, when entertained at dinner, have a peep at a regular menu card. I can't verify this. She has a cook, a housemaid, a chauffeur and a secretary. When working, Miss Swanson always retires early. She is very much devoted to her little daughter, and personally supervises her diet and education.

Miss Swanson is very fond of horseback riding, and frequently takes long gallops when not working. While working, she conserves every bit of energy.

Mabel Normand lives on Wilshire Boulevard in Los Angeles. It is a gem of a house, small and cosy. Miss Normand is a careful housekeeper and has a housekeeper who has been with her for years, a chauffeur ditto, and a young girl secretary. No parties for Mabel when she is working! At least, only on Saturday nights.

Viola Dana and her sister, Shirley Mason, have elaborate homes. Miss Dana has been staying with her sister a great deal since the death of Bernard Durning, Shirley's husband.

Lon Chaney dwells with his wife, who was once a musical comedy actress, and his son, who is in high school, in an attractive bungalow. The Chaney's live quietly, employing one servant. Chaney is a methodical worker, rising early and getting to the studio hours before anybody else is there.

Claire Windsor lives in an apartment with her mother, father and little son. Her mother cares for Miss Windsor's son, little Billie, when she is at work in a picture, but the actress retains complete jurisdiction over his diet, his play and his education.

Helen Ferguson lives with her mother and sister in a little flat, where only a maid-of-all work ministers to their needs. Miss Ferguson declares she isn't very domestic. She runs her own limousine.

Bryant Washburn and his wife, Mabel Forrest, are both on the screen now. I used to know Miss Forrest when she was merely Mrs. Washburn. The Washburns live in a pretty plaster house in Hollywood, where there is plenty of room for their two youngsters, both boys. One servant suffices the Washburns, a combination cook and housemaid. Mrs. Washburn's father and mother live with them.

Mary Philbin lives with her father and mother in a court made up of story-and-a-half bungalows of picturesque design, in the heart of Hollywood. Mary is a quiet girl, who doesn't care particularly about going to parties.

Virginia Faire lives alone with her mother, and is a quiet, distinctly feminine, person. She admits that she hates housework and loves driving her car.

Virginia Valli lives with her husband in one of those chalet-like houses, perched on the side of a hill. They have one servant, a negro cook.

Alice Calhoun lives with her mother. She has a number of pets, including two dogs, a cat and a parrot.

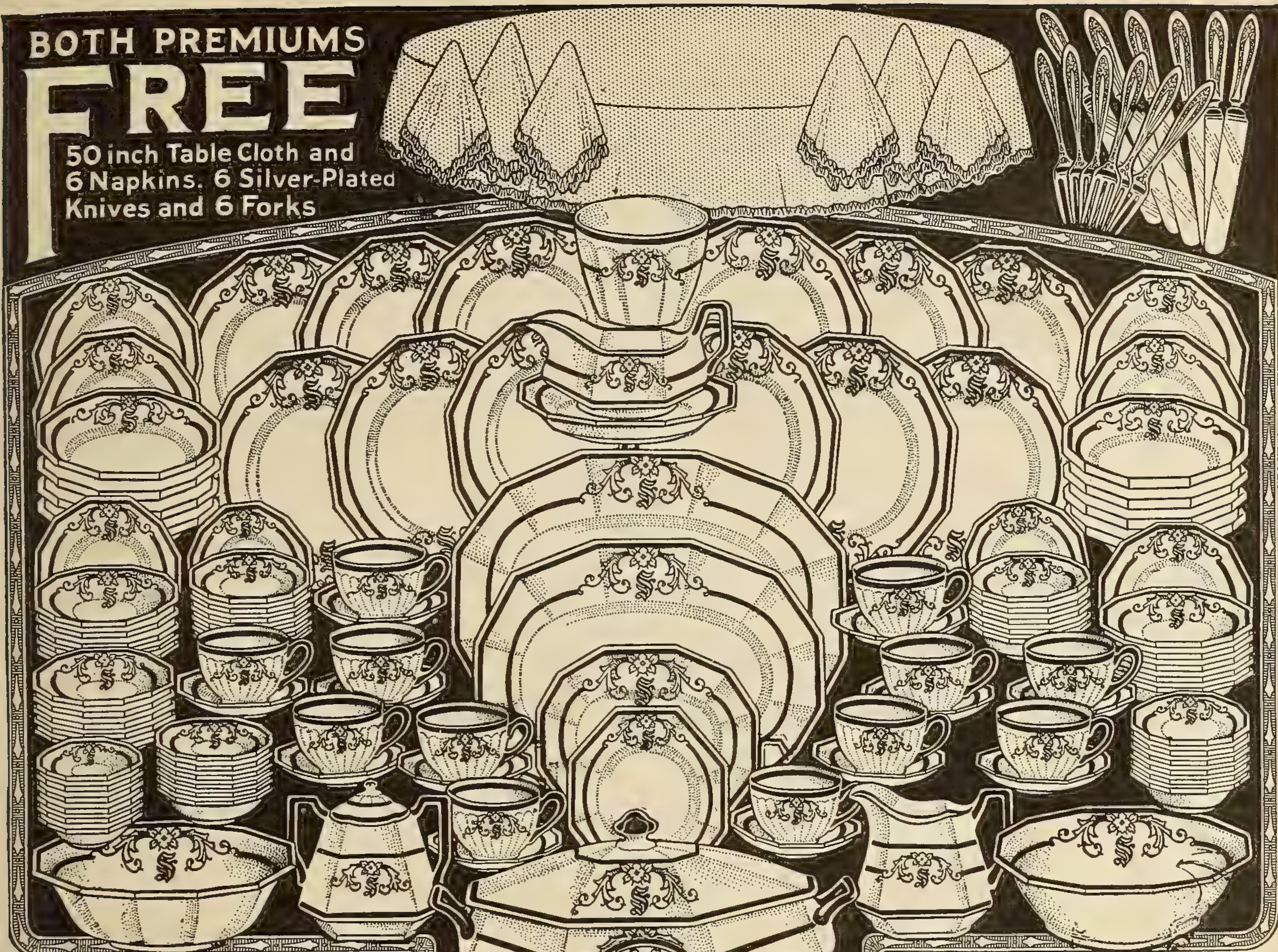
Mme. Alla Nazimova owns a mansion in Hollywood. Here she lives with her husband, Charles Bryant, when not in the East. She has a chauffeur, a cook, a personal maid and a male secretary. She doesn't like physical work, and hates walking. The Bryants entertain at an occasional party.

Ramon Navarro lives with his father, mother and several brothers and sisters

(Continued on page 88)



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in an unpretentious house in Los Angeles. Ramon largely aids in supporting the family. He keeps up his dancing with an hour or two devoted to it each day.

When Rodolph Valentino and Winifred Hudnut are at home in Los Angeles, they live on the side of a hill, very near the Kerrigan house. The place is modified Italian and Spanish, and one of the joys of Rudey's heart is a big Chinese room.

Jane Novak lives in an apartment in a great apartment house at the end of Hollywood. With her is her little daughter, called Micky. She has a housekeeper, but is an excellent cook herself.

Bebe Daniels owns a big home on Commonwealth Avenue, in the foothills near Los Angeles, but the place is rented. She lives with her mother, Phyllis Daniels, formerly an actress on the legitimate stage, and her two aunts and grandmother, in a picturesque house on West Adams Street, which house she also owns. Bebe loves to spend her evenings in dancing and at the theater.

Harold Lloyd and his bride, Mildred Davis, own a smart house, of the white concrete-and-plaster kind, in a fashionable part of Los Angeles. They live there with a colored cook and housemaid, a chauffeur and a gardener, not to mention the bull-pup. Mildred's suite consists of a pink-decorated bedroom, boudoir and bath, and Harold's connecting suite adds a den, where he reads and writes.

Mildred is especially proud of her beautiful china service, but her particular joy is a set of solid silver-and-gold goblets,

service plates, cocktail holders and pitcher, all the gift of Mary Pickford and Douglas Fairbanks.

Harold Lloyd is probably the hardest working star in the business. He gets up at six o'clock, goes through his exercises, eats a very simple and frugal breakfast, drives or walks the two miles to the studio, and is usually made-up for work by 8:30 o'clock. One of Harold's hobbies is magic and he is always trying a new stunt upon his dinner guests. Just now the Lloyds are planning a new home to be built in Beverly Hills.

Ruth Roland has a fine home in the Wilshire District. Ruth is a business girl from first to last, spends a great deal of time over her real estate deals and in supervising the renting of her houses.

Miss Roland never works on schedule. She mingles business and screen work in haphazard fashion. Her secretary, a woman, lives with her, and attends to correspondence and such matters. Miss Roland has a cook and a chauffeur, but usually drives her car. Her aunt is her companion and housekeeper.

William Russell keeps open house on Sundays when he lives at the beach. He lived for a long time on his ranch, but has since given it over to his married sister, and has taken a pleasant house in Hollywood.

Wallace MacDonald and his wife, Doris May, have just bought a pretty bungalow in Laurel Canyon, Hollywood. With the aid of a woman who comes in to do the heavy work, Miss May runs her own house single-handed.

## ¶ An Insight Into Popularity—From page 46

# Psycho-Analysing Screen Success

in her eyes such as Bernhardt's face poignantly expressed.

"Has Miss Pickford been too well advised?

"Every pose of Bernhardt's body, her hands, her mouth, showed that she had gained the greatness of her art because inside she had been crucified. Her struggle set free the whole subconscious power.

"This always is and must be true in the world of art expression, among actors, painters, poets, musicians. From transcending difficulties comes depth. It develops from attempting more than one can yet do well—not from expression within the sure limits of public approval."

### Chaplin's Brooding Depth

**I**F Charlie Chaplin were only the comedian seen in *Shoulder Arms* and *A Dog's Life* he could never have written and directed a production as successful as *A Woman of Paris*. A director must be more versatile than an actor.

Chaplin can and probably will be greater as a director than he ever was

as an actor from the psychologist's standpoint. He will certainly show more dramatic scope in his new profession. For while as an actor he taught himself to laugh at life, he has never as an individual failed to feel its pathos. Directing others will give expression to a hidden power.

This is David Seabury's analysis of his creative genius and its relation to his work:

"The greatness of Chaplin's humor lays in the streak of sadness in his nature. Beneath the twist and wiggle and all of Chaplin's apparent laughter the trained eye detects a brooding depth in his nature. His inner self has large areas of poignant feeling.

### Chaplin's 'Experience Residue'

"**C**HAPLIN's face and his whole manner of acting shows what is called an 'experience residue.' He carries immense marks of early childhood impressions. The irresistible quality of him lies in the fact that he has been teaching himself to laugh since he was a child. Hidden pathos



first made the laughter to keep itself from tears.

"This expression of comedy and repression of tragedy implies much emotional power. But by the same token it does not provide for full personal dramatic expression. Chaplin has been withholding the deeper responses of his character too long to be able to bring those areas of self into screen action. Yet he can use them as a director. Because of the burying of the more tragic emotion, restraint on responsiveness to pain and suffering he could not turn about and put those qualities into direct expression. They have, however, given poignancy to his laughter. They make his capacity for fun all the funnier.

"Chaplin makes such an immense appeal because there is not a newsboy who does not feel behind his clowning all of the hidden moods of a very opposite expression. Most of us seek laughter to keep up our courage and to forget fatigue. Chaplin could never have supplied our need as he has if he had not everlastingly possessed the need himself.

#### *Early Experiences Still Cling*

"NOTE the variation and quick change of gesture in any of the Chaplin films. Think how many of his poses would look if made permanent. Watteau's Clown in the Louvre has some of the same brooding quality which appears in Chaplin's apparently ridiculous movements.

"It is also revealed in a close study of Chaplin's face. Even when he laughs there is a strain under the lower eyelids. His lips have lines of sadness even in a smile. Both eyes and lips have been making expressions when he was not before his audiences. His hours of public appearance have not hidden his early experiences as a little London lad.

"These conditions are of immense importance in thinking of Chaplin as a director. They mean that he is able to comprehend many sides of life he has never portrayed himself on the screen. Suffering, poverty, loneliness—all of which he has known, he can express when he is directing others.

#### *Griffith Might Have Been a Writer*

"DAVID WARK GRIFFITH is a very different type of director from that which Chaplin is and will become. Chaplin's ability lies in all he has never expressed as an actor, in his purely human grasp. In Griffith there is an enormous amount of executive and even scientific capacity mixed with what, before the days of the movies, might have come out in literary expression.

"Fifty years ago the only place in the world for Griffith would have been as a writer of comprehensive essays. They would have included scientific and statis-

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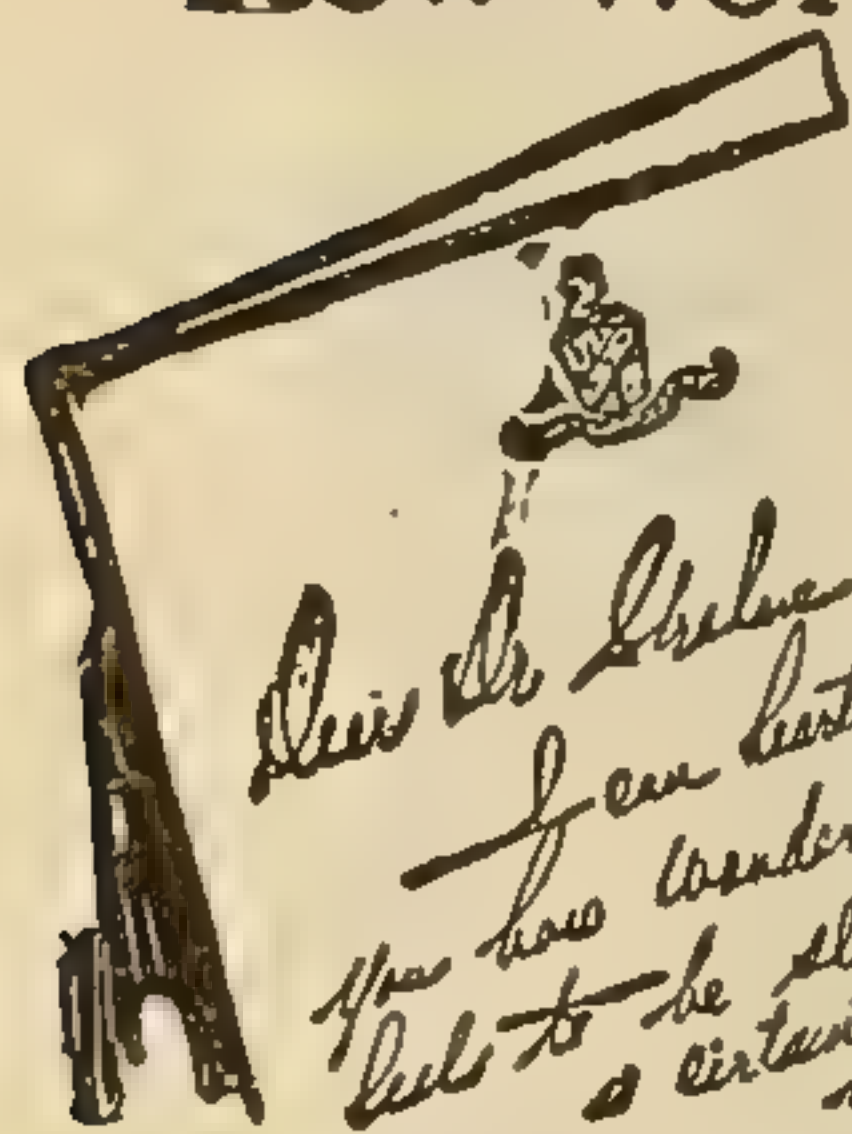
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tical as well as human phases.

"Griffith's face placed among those of editors, writers, critics of art and the drama and research workers in science would look entirely at home. Substitute that of Fairbanks or Chaplin. Either would seem as alien as would the face of a musician. Griffith belongs to the executive, organic group. He thinks as well with weights and measures as he does with human values. He would have made an excellent architect. His whole mental type shows that he conceives a picture only fifty per cent as a matter of human beings, the other half as a piece of machinery. In this he differs widely from the average playwright and producer of the spoken stage. His is a mind not so capable on the human value side as is Belasco's for instance.

### Builds Like an Architect

"FOR so efficient a person in material management Griffith is curiously subjective. In fact, I am inclined to think he is more able to conceive and carry out the big outlines of a play than to bring precision into details of execution.

"In subjectivity he thinks as an architect does, in terms of operation, not as a writer thinks in terms of human situation. If Bernard Shaw turned motion picture producer he would be the very antithesis of Griffith. Shaw would start in with human values. Building situations all around them he would bore through to a plan of execution.

"Griffith starts with a plan of execution and works toward the human situation. As he comes down to the more purely human side, his technique will become greater. If one could graft Shaw or Eugene O'Neill on to Griffith or vice versa three great results in the dramatic world would appear.

### Rex Ingram's Temporal Chin

"THE chin of Rex Ingram is more expedient and temporal than that of Griffith. He meets a situation more abruptly. There are a hundred evidences of this in his face. He has the alertness to life which means precision of thought and action. His is a nice balance between the subjective and the objective, between understanding human beings and carrying out plans for them to operate in under his directorial supervision.

"Compare his eye with Griffith's. Ingram's more than shows penetration, his grasp of intentions and motives. He takes a humorous delight in the way we mortals disport ourselves. There is a neatness about his mind which gives an edge but also limitation to his directing capacity. For every ability tends to set limits. He sees with so much precision that he often lacks the imaginative scope of a less definitive penetration.

"Griffith has the squarer brow of the

scientist. He has the subjective eye which weighs operations.

"Ingram's eye measures people. Students of men get his look of precision. Practically no upper eyelid is visible in Ingram when his eyes are open. The upper lid always disappears in the man who studies human beings.

"Griffith has the drooping eyelid of the subjective mind. Subjectivity is always related to sleep and tends to produce that expression.

"Compare the chins of Griffith and Ingram. Griffith has the idealistic will. He has to conceive what he does as an idea before he can make himself carry it out.

### The Sculptor's Appreciation of Form

NOTICE the chiselled quality of Rex Ingram's lips and the finish of his features. For a moment imagine yourself a sculptor. If you modelled that nose or pressed your fingers into clay in forming the upper lip you would have to carry your touch with the greatest delicacy.

"Ingram has the sculptor's appreciation of form and mass. He is a sculptor first, then a director. That is the secret of his motion picture success, because such a man takes the clay of human nature and fairly models his production into being. His definiteness of touch is the power and the limitation of his work. The sense of form which it brings is confining. It prevents limitless suggestibility implied by less definition.

### De Mille's Dramatic Mind

ONE would look far to find greater contrast of type than Ingram and DeMille unless it were DeMille and Griffith. In DeMille the appreciation of human values, the instinct for elemental forces is supreme over sense of form and conception of craft. DeMille shows in every attribute the type of mind seeking for the humanly dramatic to portray thought, emotions and feelings — to bring the inside of man into outward expression. This, of course, is true of any great director but not always so strikingly. Griffith puts the emphasis on the architecture of a play, Ingram on the artistry. De Mille puts his finger on the dramatically human and keeps it there. He has a veritable instinct for these values. He smells them out, as it were.

"All of De Mille's sensitivity is in the face, the end of his nose, the chin and the brow.

"His eye is tremendously subjective, but totally different from that of Griffith, who has the inner thought of a planner. De Mille is a ponderer of human action. He has unusual penetration and comprehension of the human. He reads thoughts and feelings. It is to these he wishes to give expression. There is something of

(Continued on page 92)



# "How I Became Popular Overnight!"

"They used to avoid me when I asked for a dance. Some said they were tired, others had previous engagements. Even the poorest dancers preferred to sit against the wall rather than dance with me. But I didn't 'wake up' until a partner left me standing alone in the middle of the floor.



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"THAT night I went home feeling pretty lonesome and mighty blue. As a social success I was a first-class failure. Then I saw your advertisement in a well known magazine. At first I wouldn't believe that you could teach by mail because I always had the idea that one must go to a dancing class to learn. But I figured I could risk it—especially since you guaranteed to teach me.

## How Dancing Made Me Popular

"Being a good dancer has made me popular and sought after. I am invited everywhere. No more dull evenings—no bitter disappointments! My whole life is brighter and happier. And I owe it all to Arthur

### She Used to Envy Good Dancers

In the short time that I have had to study over the lessons and the very little practicing that I have been able to do, I cannot tell you how pleased I am with the lessons. I had always been in the background when attending dances, as all the better dancers were chosen, and I really envied my friends on the dance floor.—Miss Bertha Shiple, Perrysburg, Ohio.

### He Had Never Danced Before

I received the instruction book on dancing and I must say that it is more than I expected. Last Saturday I went to a dance and as it was my first occasion I sure was surprised to find your lessons so easy and yet so interesting, that I sure will tell others about your wonderful system.—Clarence V. Mortensen, Earle, Wis.

### Receives Many Compliments

I had wonderful success with your other dances and have been complimented on my dancing since taking your lessons. I also had a surprise for my friends when I informed them that I learned from your wonderful method of teaching by mail.—Walter Rich, Chester, Mass.

### Learns In Short Time

I received your course in dancing a few days ago and have been to a couple of dances already. I was much pleased with your instructions. I have a friend who took personal lessons and I am just as good a dancer now as he is.—Arthur Hossack, Flint, Mich.

## Dancing Now as Easy as Walking

If you can step forward, sideways and backward there is no reason in the world why you shouldn't learn any of the latest dances in one evening and all of the newest steps and dances in a very short time. The Murray method is in no way complicated. The diagrams are so easily understood that even a very small child can learn from them, and a whole family can quickly become perfect dancers from the one set of instructions.

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Posed by Mabel Ballin, famous movie star, and Arthur Murray.

social leaders in America and Europe have selected Arthur Murray as their Dancing Instructor. In fact, dancing teachers the world over take lessons from him. And more than 90,000 people have successfully learned to become wonderful dancers through his learn-at-home system.

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These five free lessons are yours to keep—you need not return them. They are merely to prove that you can learn to dance without music or partner in your own home.

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(Continued from page 90)

the playwright in De Mille. He has more intimate understanding of the actor's feelings than most directors because he has emotional comprehension."

These are the reasons why—

Griffith's *Babylon* stands out as probably the most stupendous set ever erected.

Ingram's *Scaramouche* contained scenes of masterly composition and types of startling precision.

Cecil B. De Mille produces such pictures as *We Can't Have Everything*, *Don't Change Your Husband* and *Male and Female*.

And now of Gloria Swanson.

### Swanson Gift of Visual Imagery

THERE is one quality about Miss Swanson that is more commonly found in directors than in actors and actresses," declares David Seabury. "This is the gift of visual imagery which is stronger in her than are the blinder forces of emotion. This does not mean that she lacks a high measure of feeling but that her feeling is more immediately translated into thought by the way her memory paints the actions of emotion and intention. Her mind is like the sensitive film on which her pictures are taken. It is a subtle series of impressions clearer and fuller than is often found in so ephemeral a world as dramatic art. Yet for all his visual sensibility there is an elusive quality even in the most realistic of Miss Swanson's efforts. It seems as if she belonged to the world of romance rather than of life. Edgar Allan Poe would have wanted to know Miss Swanson. For like him she never comes out into the cold light of every day.

### Interprets Rather Than Creates

HUMAN moods, longings, the undertone of feelings—these are what impress her, what she is seeking to portray to her audiences. Her gift is to interpret rather than to create. There is more of reproductive imagination in her than any other dramatic quality. Even her hands show this. Her fingers have a way of talking when she acts, but they touch more the notes of sensation than of thought or emotional reality. The same evidence of imagery appears in the mouth and eyes.

"Her nature is like a pair of balances—really even until she throws herself on one side to express some human quality. She is not, however, like Ada Rehan, driven by her own emotion in the part.

"Whatever light plays upon Miss Swanson's face there is a shadow below her mouth, a quivering light on her chin. There are shadows below her brows. They soften the eyes. In the gestures of her hands the little finger is forever pulling away from the others and the hand seems to reach out. This shows not only love

of the romantic but a poetic rebellion against every day realities. The emphasis in Miss Swanson's nature lies in the response to those who have known this rebellion, this suffering from a too blatant reality. And this note is strong in her dramatic gift.

### Pola and Life's Contradictions

WITH Pola Negri, Dr. Seabury said, acting is not art. It is life. Drama is as necessary to her heart and mind as porridge is to a Scotchman. She can appreciate and love the simple monotony of the every day world if she does not have to live in it.

"She could never be at her best when acting a quiet, provincial role, unless it was a part built on revolt," he said. "But in a complex and subtle plot where imagination and suggestion weave a subjective filament of human feeling she needs only to do as she would do in just such a living situation.

"If you will study Miss Negri's face in the swifter moments of a scene you will see how seldom hers is a full smile. Nearly always it veils a mocking at the thing or person smiled at. Even in tragedy it hides a humorous levity. It is her subjective subtlety, her sense of the contradictions of life that gives Pola Negri her power. She sees motives more clearly than actions, grasps intentions more fully than conditions. She feels the simple as if it were complex and realizes that the simple never is simple save when it is primitive.

"When she throws back her head the sensitive lines of the neck show that hers is an expression of contradictions, of primitive emotions veiled in complex and subtle sophistication.

"Her powers are the very opposite of those possessed by the little milkmaid of sentimental fame. Hers is a secret diplomacy openly arrived at."

RICHARD BARTHELMLESS is the type of actor who belongs to one play as Jefferson did to *Rip Van Winkle* in the opinion of the psychologist.

### The Graphic Barthelmess Arms

IF Barthelmess will learn to be a student of men as was Jefferson he will go twenty times further than if he obeys the custom of the very different types about him and tries to act from his cardiac cavity," he said. "This does not mean that he is not versatile or cannot act more than one part. His ability lies in grasping the kinks and quirks, the mental attitude of a character. He will be more successful if he develops this side of his talent.

"No matter what he is doing or what part he is playing you never quite get away from the Barthelmess arms. Even if only a shoulder is showing in a scene, he



## SCREENLAND

is saying something with it. He has made his body a background to his face in which you see not so much *feeling* as the expression of how he thinks the character of his part *thought* about life.

"I'd like to have some one write a true character scenario for Barthelmess after making a study of him himself—a picture around the early life of some famous pioneer, one who had so much disposition that he could not disguise it even in buckskins.

"Daniel Boone, Davie Crockett, Bowie or Lincoln has such rooted traits of character that they showed even in their elbows and the hitch of their trousers. Barthelmess is the type to sit down and study such a man until he sees him stalking about his mind with all the curious twists and turns.

"Success with such a type as Barthelmess is never accidental. Really he is not an actor at all, but a portrait painter and a biographer with his face and his body. His emotional concentration gathers about his mental concentration and follows it. Where his mind has not conceived the way his feelings are less expressive.

"If fortune or his own judgment guide him to concentrate on roles where the character action is not submerged under a dominating, involved, sensational plot he should some day be seen on the spoken stage as well as the screen in a play as unforgettable as *Rip Van Winkle*."

### *Rudy of The Lost Continent*

**J**ust where did Rodolph Valentino come from?

There is just one answer, according to Dr. Seabury.

From the lost continent of Atlantis and the race of the Incas.

"Psychologically Valentino's anatomy as shown in several Indian poses I saw recently is more interesting than his face," said the psychologist. "Certainly he comes from and lives in a world most people are too sophisticated and too casual to understand. Yet there are few among the film stars about whom the public has had more definite ideas. There are none about whom they have been so wrong.

"A superficial estimate of some temperaments is the verse of the trained observer's searching analysis. Valentino is one of these. The public has accepted him in the main as magnetic and subtle, possessed of that hypnotic fascination with which superstition endows the snake charmer, a masculine Cleopatra. For them he makes the perfect Hindu Prince, the ideal sheik. Indeed, any part elusive, mysterious and primordial, from the Egyptian priest to the Indian brave belongs in the popular mind to the Valentino myth.

"Just one attribute of the popular idea is true to the actual Valentino. He is primordial. He belongs, as does many a



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Photograph of the hand of Miss Mildred McKamy before and after just four nights wearing of the Magic Gloves

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These gloves will soon be offered the public through the regular channels at \$5 the pair. But a limited number of sets are now being offered for advertising purposes at practically cost—\$1.95. You can get this complete \$5.00 outfit—Medicated Gloves, generous supply of Pore-Lax and Medicator—all for \$1.95 on this introductory offer. But you must act at once, as only 10,000 sets are to be distributed at the cut price. You may pay the postman or, if you prefer enclose \$2 with coupon and receive package all paid for. Remember, every penny of your money back if you say so. Clip and mail the coupon now before you forget.

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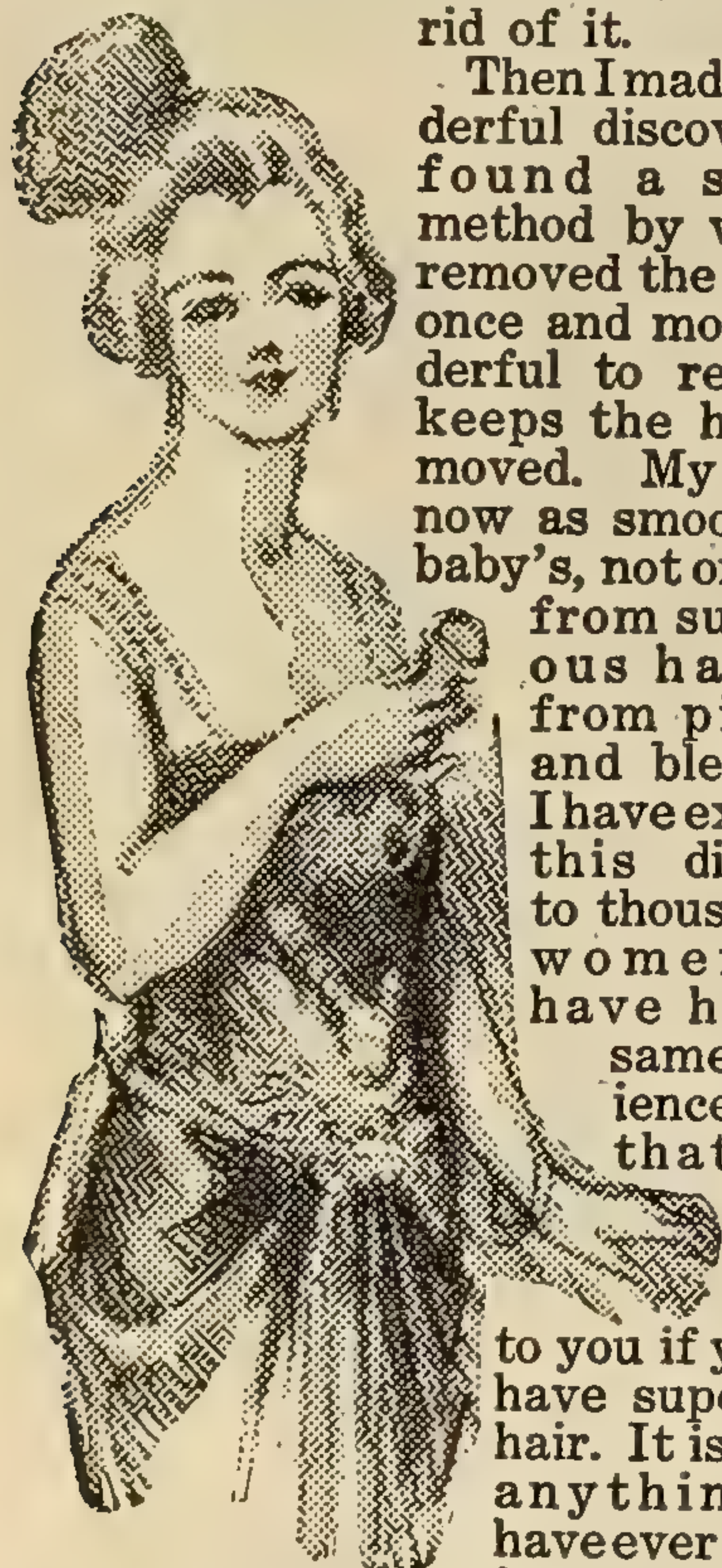
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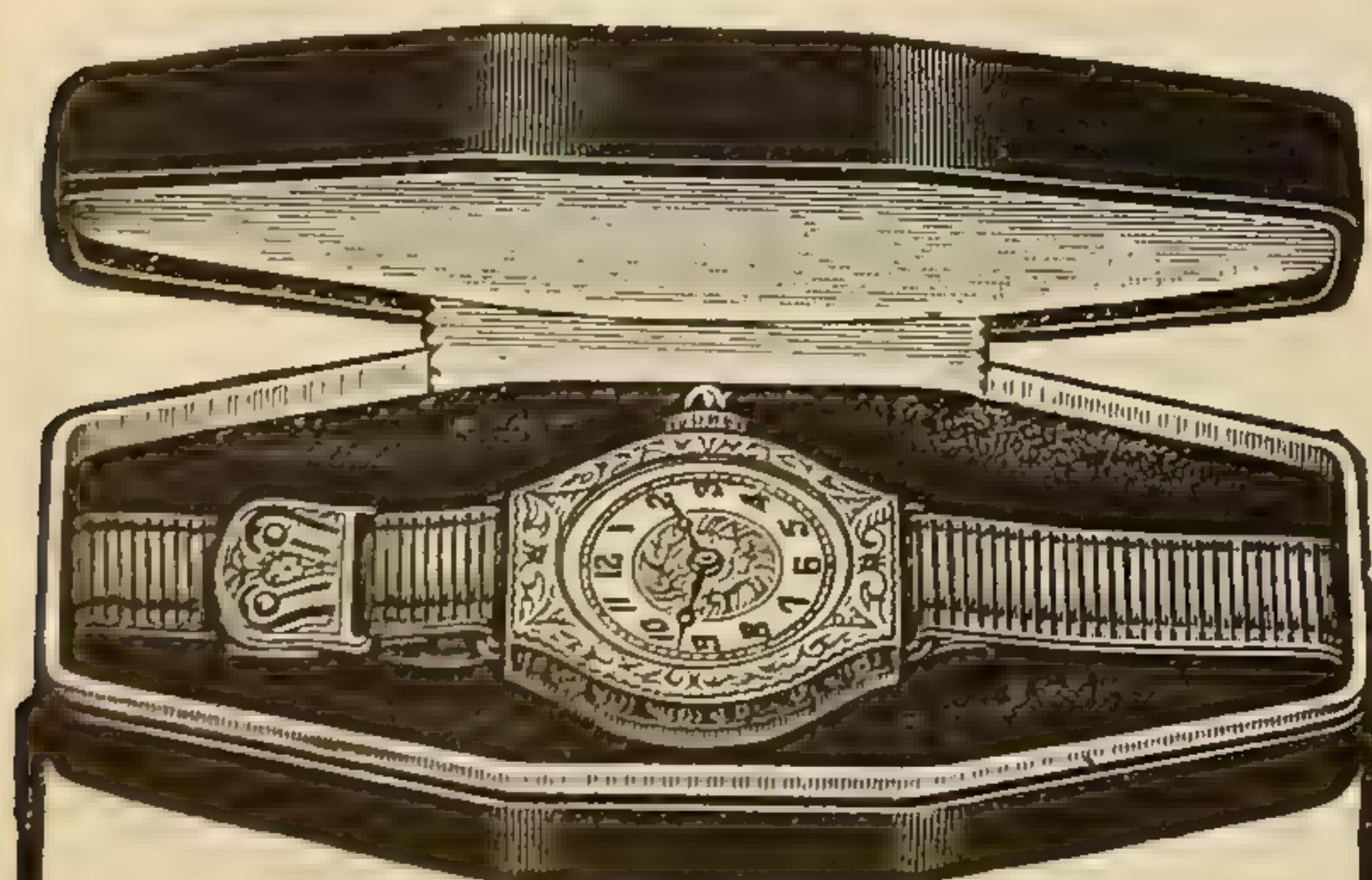


Then I made a wonderful discovery. I found a simple method by which I removed the hair at once and most wonderful to relate, it keeps the hair removed. My face is now as smooth as a baby's, not only free from superfluous hair but from pimples and blemishes. I have explained this discovery to thousands of women who have had the same experience with it that I had and I will explain it to you if you also have superfluous hair. It isn't like anything you have ever used. It is not a powder,

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repressedness and lack of distortion is Valentino's gift and the cause of popular misunderstanding.

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## A Battle For Independence of Press—From page 31

# Screenland's Fight for Freedom

freedom, it understands how Mr. Fairbanks must feel when he tosses his whole fortune into a single picture because he wants to do it for the love of the thing.

All of which is a bit beside the point.

### SCREENLAND Will Carry On

SCREENLAND is going on, just as fearless as before. Glancing through the pages of this and future issues, you will find

that it does obtain the best pictures and the liveliest news first. You will find that it will tell the truth about people and things, that its criticisms will be honest and unbiased and that it will take more than the antiquated portion of the motion picture industry to quench its spirit of independence and youth.

One thing more, you will find that this fight will not bias its columns. SCREENLAND will treat its enemies and its friends alike—honestly and fairly.

## Why Stars Desert Stardom—From page 28

# Making Failure Pay

May was one of the ill-fated Realart stars. The next day May was engaged for "West of the Water Tower" by the same company that had failed to put her over as a star. And, like a wise child, she asked and received much more money than she had ever drawn from the regular pay roll.

And there is Enid Bennet, once starred by Thomas H. Ince. She, too, was cut off the role of glory. But it hasn't damaged her financial standing. Miss Bennett is sought after as a leading woman. Instead of wondering whether or not her star pictures are going to be a success, all she has to do is to collect her salary and go on to the next studio where a leading woman is needed.

Why are they worth more as plain actors than as stars? Why, for instance, does Mayo, no longer starred by Universal, get more than Herbert Rawlinson who is still on the list?

The answer is easy. The market is overcrowded with stars and it is short of actors. And it is especially short of leading men. Any young man with an agreeable personality can get over as a star for a short length of time—that is, until the public gets tired of him. But it takes experience, patience, a level head, and a good appearance to be a leading

man.

Feminine stars may count upon Mayo, Tearle, Dexter or Walsh not to run away with the picture on them. They have a way of setting off a scene without being unduly conspicuous. They are agreeable about helping the ladies on and off with their wraps. They know their business—the studio business—and if they have an inward craving to get away with a little glory for themselves, they think of the financial returns of being a star as compared with the financial returns of being merely "good support." They squelch that prima donna instinct.

By way of comparison, it is interesting to note that Rodolph Valentino, from the standpoint of the star, was the worst leading man in the business. He was a handicap and a detriment. No matter how his scenes were cut, he could be counted upon to run away with the picture. Alice Terry, Agnes Ayres, Dorothy Dalton—even Gloria Swanson couldn't outshine him. No star that has played with him has ever asked for a return engagement.

And the moral is that it pays to be inconspicuous and that it is better to be among those present with Goldwyn or Paramount than the owner of the largest star dressing room at Universal City.





CARL VAN VECHTEN  
Author of "Peter Whiffle"  
and "The Blind Bow Boy"

## Is Van Vechten An Immortal?

**THE BLIND BOW BOY**—Carl Van Vechten (*Alfred A. Knopf*). If only Van Vechten could identify himself with some colorful vices, he could lay claim to immortality. For to my way of thinking *The Blind Bow Boy* is as brilliant a piece of work as anything Oscar Wilde ever turned out and he reminds me a great deal of Wilde. His brilliant and fascinating Campaspe, the depraved Duke, the beautiful and innocent Harold, and Bunny and Zimbule, and the valet, are like characters on a visit from the mind that created *Dorian Gray* and *The Importance of Being Earnest*.

Van Vechten does not think it necessary for a serious novel to be serious. He proves it by creating characters who are joyously impossible, who never could, would or should live in our world and yet somehow or other we feel as if they do. I am tempted so state that the book has some juicy passages in the hopes that this will induce you to read it. It really deserves immortality and will undoubtedly achieve it.

**FORTUNE'S FOOL**—Rafael Sabatini (*Houghton Mifflin Co.*). Rafael Sabatini who has become quite the vogue with screen fans since the production of *Scaramouche*, presents in *Fortune's Fool* a story of old England at the time of the great plague. The story is of a very romantic nature, plentifully interlarded with sword play. A good picture of London Town in the age of the Cavaliers. The story is interesting and colorful, although it moves very slowly in the first part of the book. All right for a winter's evening.

**WHAT'S WRONG WITH THE MOVIES?**—Tamar Lane (*Waverly Company, Los Angeles*). Tamar Lane has apparently been reading the back numbers of *SCREENLAND* and our own much imitated George Jean Nathan. For he has produced a book which probes the motion picture industry both keenly and wittily. We thank you, Mr. Tamar Lane, for placing our editor, Mr. Frederick James Smith, at the head of your list as "the outstanding critic of the silent drama."

**ANYA KOVALCHUK**—Clarence Wilbur Taber (*Covici-McGee Company*). Another Freudian novel. The story of a love out of wedlock, told with the principals appearing, not in person, but mainly through the effect made on other characters and their reaction on the question of sex and marriage. The story holds one's interest, although the characters are, in the main, spokesmen for quotations from Schopenhauer and Ellen Key and the author's statements on sex intended for quotation.

The fantastic coincidences throughout the book, and the lack of reality of the characters are made plausible by the surprising ending, a rather amateurish construction. Comparing the book to Rebecca West's *The Judge*, a story which also deals with the vital subject of sex and marriage with the character of the man only as he affects the lives of others. *Anya Kovalchuk* seems pitifully half-baked. It lacks the artistry and sensitiveness to character detail that *The Judge* abounds in. Miss West does not need any "scientific" explanation to make her story ring true, as does Mr. Taber. Every word her characters utter is an added bit of rich color to the drawing of the individual and plays its part in the composition of the finished picture.

*Anya Kovalchuk* is, however, a sincere effort, but it is unfortunate that Mr. Taber was engrossed in making it a "novel of protest," neglecting to perfect it as a novel. *Cont. on page 104*

## WHAT'S WRONG WITH THE MOVIES?

By Tamar Lane

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The *Boston Post* says: "Extremely interesting because it gives for the first time the real inside opinion of the movies."

Frances Agnew in the *New York Telegraph*: "This book, which contains much food for discussion, is creating more than a sensation in Hollywood."

The *Hollywood Filmograph* says: "A book filled with truth—not salve—a sensationally critical volume. Will undoubtedly run into many editions."

Harriette Underhill in the *New York Tribune* says: "The most interesting volume yet written on the film industry."

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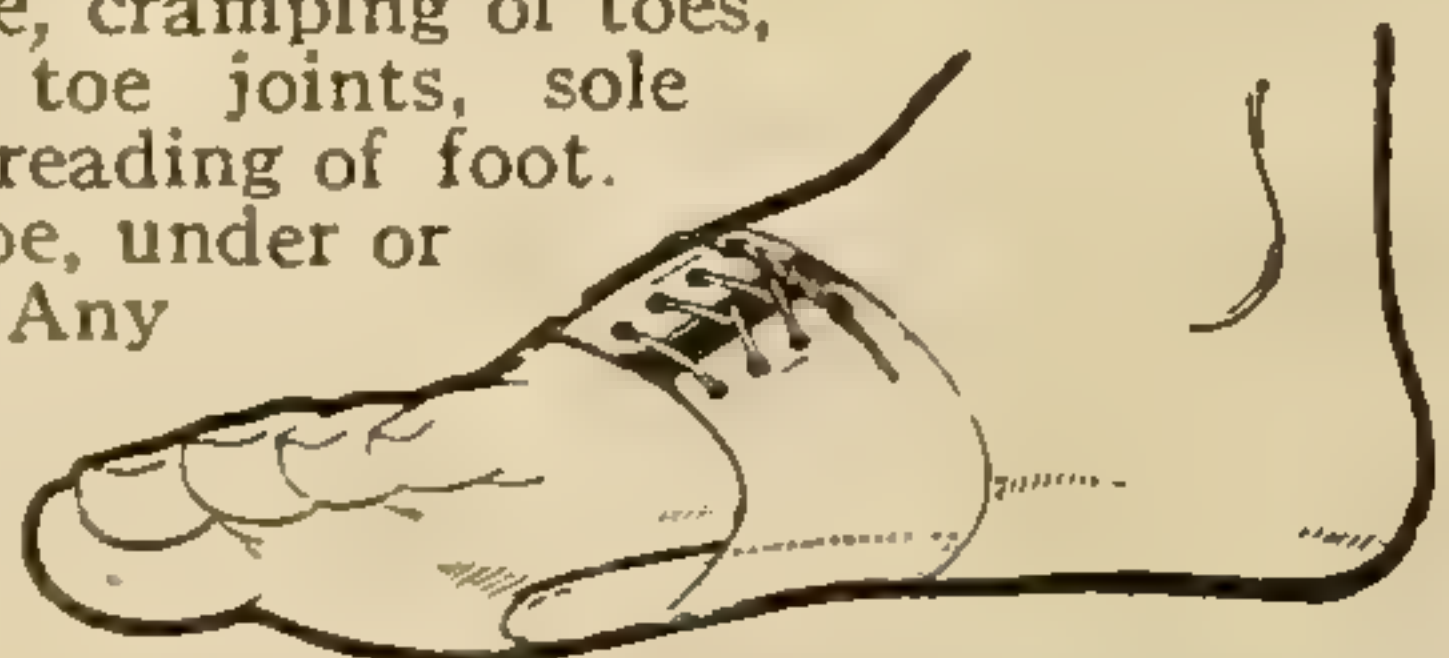
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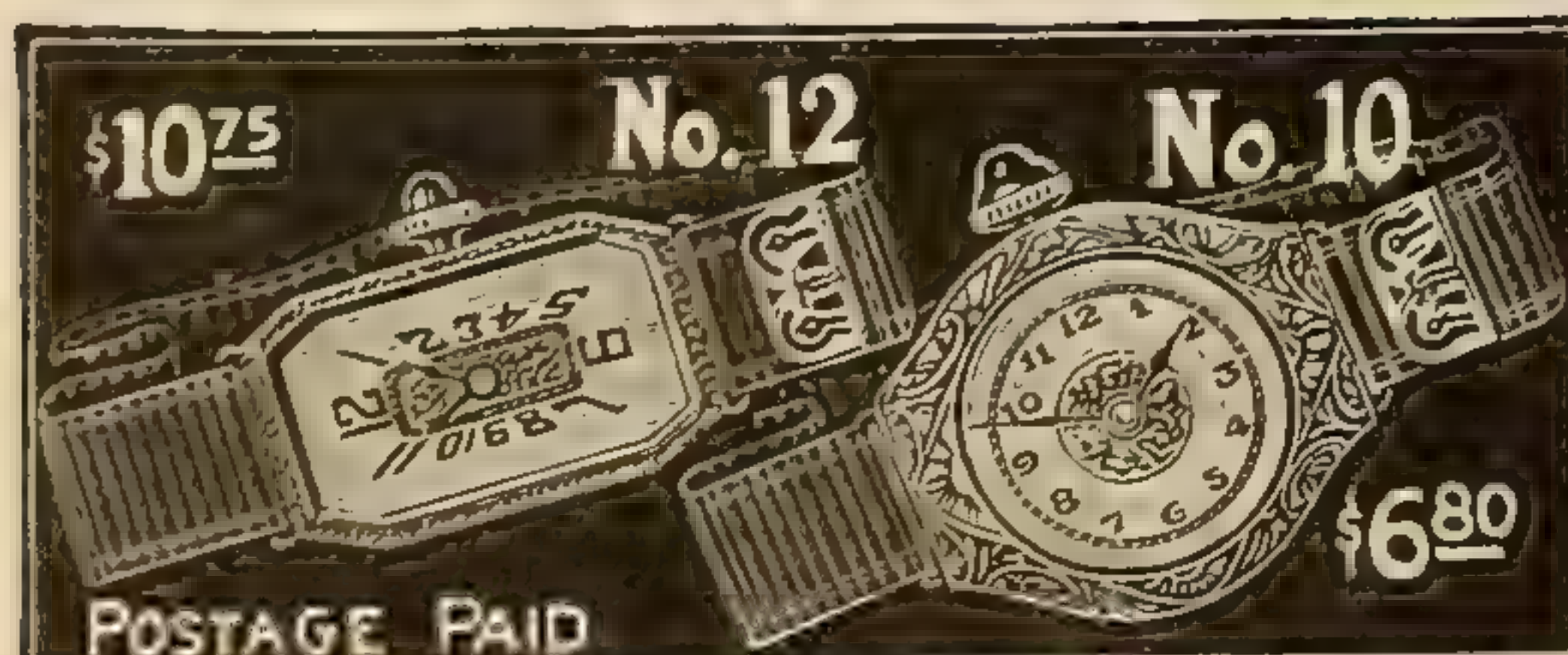
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**Gossip of Hollywood and New York—From page 80**

## The Listening Post

**S**PEAKING of *Lilies of the Field*, I wonder if Pauline Garon will be engaged for the role she played in the stage version. It was Pauline's entry to Broadway and to her subsequent career in the movies.

**W**ILL the blowdown of ancient Roman society will be cut loose in *Messalina*, an Italian film which has been brought to this country by a hopeful company. If *Messalina* can beat any of the local *Sins of the Flappers*, the Italian company has a knock-out.

**M**ONROE, the beautiful and well-loved collie belonging to Fred Niblo and his wife Enid Bennett, was shot by a stranger the

other day. The dog, tired from his romping with the children of the neighborhood, lay panting on the lawn before the house of Mrs. Niblo's mother, Mrs. N. L. Bennett. A man passed. The children say that Monroe did not move from his position, but merely perked up his ears. The man drew a revolver and wantonly shot the beautiful dog. Enid Bennett ran out and discovered her pet lying with his hind leg shattered. The dog was rushed to a veterinarian, and the leg was amputated, but so much blood had been lost that as this is written, the dog is believed to be dying. Anyone who has ever loved a dog, and especially as loving and friendly a dog as a collie, will sympathize with the Niblos' grief and indignation.

**Hollywood's Mysterious Jinx—From page 55**

## The Hoodoo House

**S**IGRID HOLMQUIST took over the house on the hillside—and the ill fortune. Sigrid, named the "Swedish Mary Pickford" though her resemblance, in feature or temperament, to America's Sweetheart cannot be discerned readily, felt the heavy hand of misfortune immediately. One evening she stood on her porch, bidding good-bye to a parting guest. Sigrid is blonde, and is about the same height as Mary Miles Minter. Vines shrouded the verandah. Suddenly a shot rang out, then another. Was the shot intended for Sigrid Holmquist? Or was it meant for Mary Miles Minter? Hollywood never found out.

Frightened, Sigrid moved away from that house of ill omen. And in a few days a bride and groom came to live there. James Kirkwood and his young bride, Lila Lee, scoffed at superstition.

Their happiness would take the curse off the place, they doubtless thought. But within a fortnight after they were married, James Kirkwood was thrown from his horse. His skull was fractured, and for days he was believed to be at death's door. But the surgeon's skill and the devotion of his young wife saved him.

But their misfortunes were not yet over. The sinister influence of the house on the hillside still had troubles in store for them. Lila Lee was shocked to hear one day that her foster-father was "wanted" by the authorities, on an embezzlement charge. Poor little Lila, one of the sweetest and finest girls in Hollywood, was subjected to all sorts of unpleasant publicity, through no fault of her own.

Who will be the next victim of Hollywood's "hoodoo house?" *Quien sabe?*

**Mr. Nathan Reviews the New Plays—From page 69**

## Dramaland

with Colonel Hamilton, D.S.O., that we Americans in the Spanish-American war were fighting against gentlemen but, in view of the fact that the odds in advance were something like one thousand to one in the favor of us Americans, one may privilege one's self some speculation as to the opinion that the Spaniards hold in the matter.

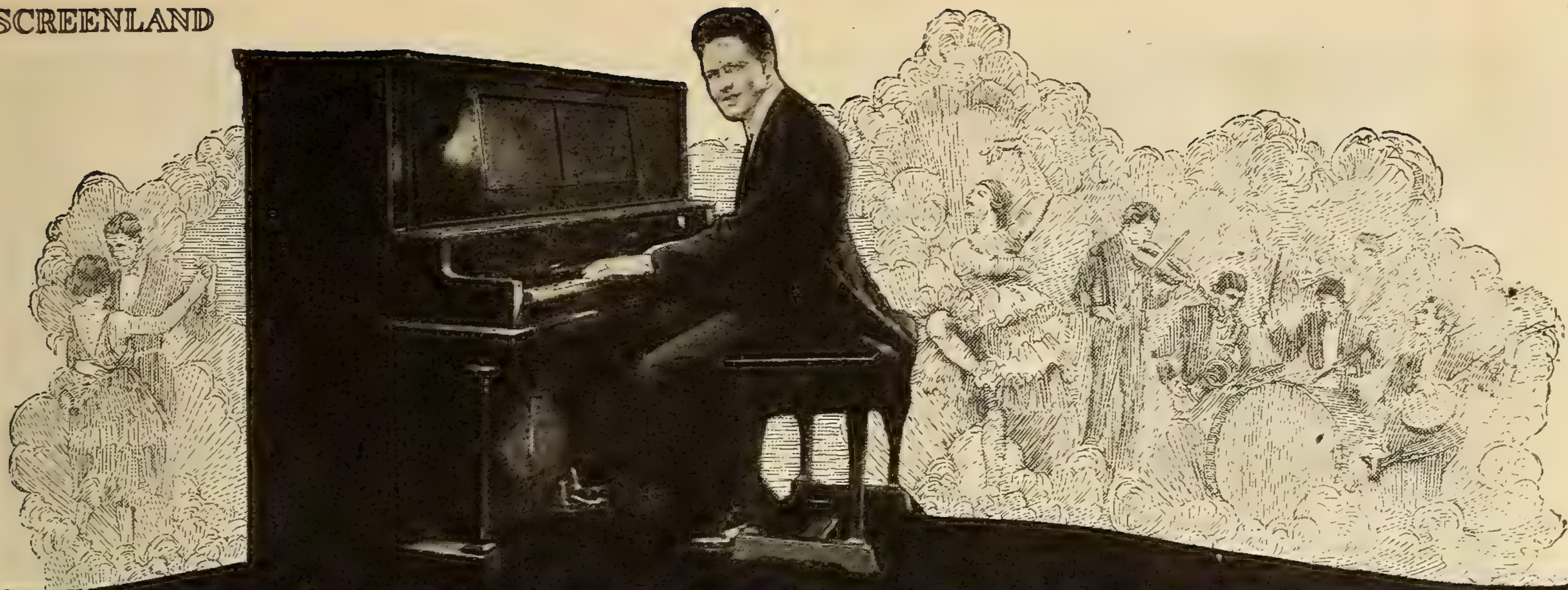
*Molnar's Sophisticated Sentiment*

**M**OLNAR'S *The Swan* is Meyer-

Foerster's *Old Heidelberg* by a dramatist who has preferred to view the theme through the mind rather than through the heart. The result, as is often the case in such instances, is a play doubly convincing in its sentiment.

Not in some time has the popular theatre enjoyed so persuasive a mixture of sentiment and sophistication. Here we have substantial charm: the silk of a sagacious heart in place of the cheesecloth of the more usual quack heart. The production of the play cannot be spoken of too highly. It is as sharply intelligent





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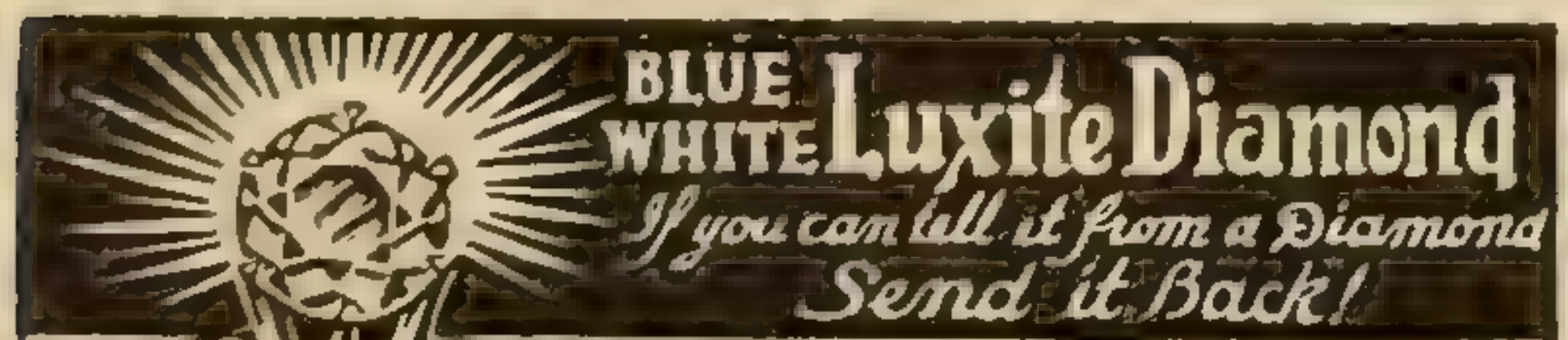
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as the manuscript itself. Only once—this in the scene of the lovers' parting in the final act—does the producer permit the actors to diminish the effect implicit in the text. For the rest, the exhibit is to be recommended to you as the popular theatre at its best. (I appreciate that such rare drama as *Cyrano* may also constitute popular theatre, but you know what I mean without my wasting a hundred more words, so let it go at that.) It is gratifying to note that a play like *The Swan* can attract general audiences of sufficient bulk to make it a commercial success. Why longer lament the great success of such a dish of slops as, say, *Abie's Irish Rose*, when in the same community there is also room—albeit smaller room—for a true and tender, and very worthy comedy like this comedy of Molnar's?

### The French Revolution Again

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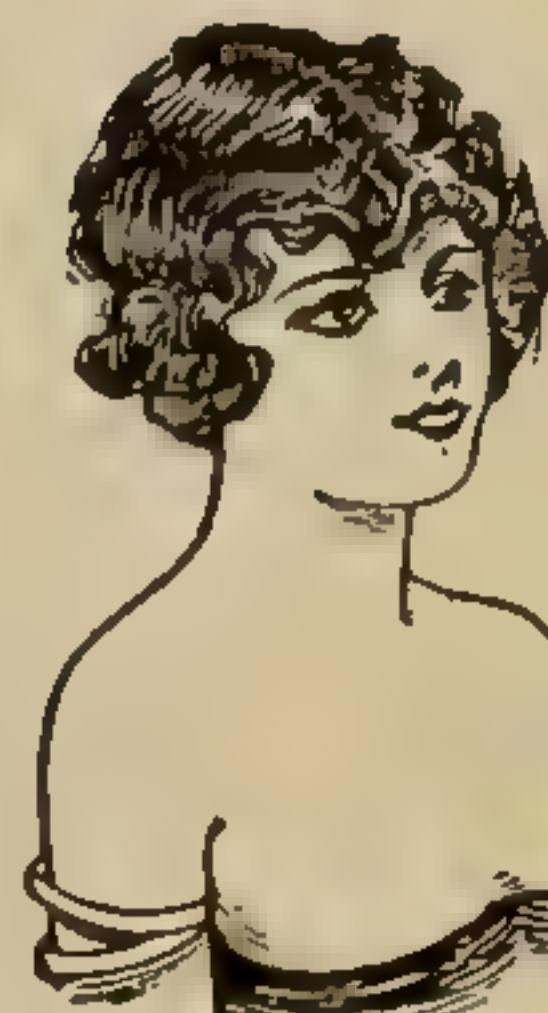
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true in the instance of Martin-Harvey, the Englishman. The latter is an intelligent manager, a manager of taste and of enterprise, but as an actor he is distinctly second-rate. Martin-Harvey's conception of acting is of an art resident almost entirely in the tonsils and biceps. He interprets a role less as an actor might be expected to interpret it than as it would be interpreted by an elocutionist doing Walter Camp's daily dozen. He reads a funeral sermon over the role to the accompaniment of various Lionel Strongfort and Earl Liederman exercises. But his selection of drama is usually as valid as his productions of the dramas themselves. His *Oedipus*, due to the efforts of Reinhardt who made the production for him, is the best presentation of the Greek tragedy that the theatre has witnessed in our time. And his production of *Via Crucis* is similarly impressive. But he leaves much to be desired as an actor.

#### All Dialogue and No Plot

FREDERIC LONSDALE writes very much better dialogue than he writes plays. The dialogue in much of his latest comedy, *Spring Cleaning*, is as witty and sparkling as anything that has come this way this or last season. When the plot of the play doesn't get in its way, the dialogue is completely diverting. Indeed, so diverting that it deceives one into believing that the play is much better than it is. Mr. Lonsdale's plots would seem to be culled in essence from the remote past of Henry Arthur Jones (as in his *Aren't We All?*) and from the somewhat less remote past of Haddon Chambers (as in the instance of *Spring Cleaning*.) Mr. Lonsdale's technic, forsooth, would seem to be to take an old plot and then, by the exercise of amiable and humorous dialogue, make his audience forget it. Which, incidentally, is not such a bad technic after all.

Speaking for myself—which is sublimely idiotic talk, as for whom else should or can I speak?—I may say that I enjoyed this *Spring Cleaning* a great deal. It would be very easy for me to turn professor and learnedly tell you of all its defects—they are as obvious as Cyrano's nose or Charlie Chaplin's feet—but the fact is that one does not particularly notice them while one is sitting in an orchestra chair and laughing at Lonsdale's delightful embroidery of humor. A. E. Matthews is extremely amusing in the role of a philandering bachelor, and Arthur Byron skilful, as always, in the opposite role of the husband whose fair squaw the bachelor has clapped an evil eye upon. Estelle Winwood is effective in the actor-proof role of the prostitute whom the husband brings in off the streets to teach his wife's degenerate friends a lesson, and Violet Heming, commonplace in the earlier stages of the evening, manages her scenes of indignation later on with considerable dexterity.

Edgar Selwyn has staged the manuscript very well indeed.

#### "Stepping Stones" Entertaining

It is the fashion of a certain school of criticism to attend an excellent music show, have an excellent good time at it, and then write a piece deploring the inconsequence of such entertainments. It is a process of ratiocination that, try as I may, I find myself unable to plumb. The critic who cannot enjoy *Hamlet* one night and the *Follies* the next seems to me to have something constitutionally wrong with him. The critic whose pleasure lies in a single form of theatrical exhibition is one who may be listened to with interest and with profit once in a while, but surely not regularly. *The Mikado* is a work of art no less than *Romeo and Juliet*. *Shuffle Along* has its place in the theatre, and in criticism perhaps no less, equally with *The Swan*.

*Stepping Stones*, the latest Dillingham show starring Fred Stone and featuring his little daughter, Dorothy, is a good show, good entertainment of the appropriately light order, and deserving of just as favorable criticism in its way as *The Swan* is in its. The dancing is as good as Lonsdale's dialogue; the melodies are frequently as good as Martin-Harvey's production of *Oedipus*; the costumes are as beautiful as the acting of Eva Le Gallienne. The libretto, by Ann Caldwell, however, may politely be left to a grim silence. The hoofing of the little Stone girl is of a remarkable versatility: she can do with her feet everything that her father can.

#### Two Witty Bubbles

ZOE AKIN'S *A Royal Fandango* and Somerset Maugham's *The Camel Back* are witty bubbles that are not entirely successful in enduring the harsh pinpricks of the theatre. Each of them blows up dramatically before half its course is run upon the stage. Both have excellent first acts; both have much charm; both have a liberal sprinkling of amiable humor in their second and third acts; both run very thin as the evening wears on. This is even truer of Miss Akin's opus than it is of Maugham's though the producing treatment of the former may be in part responsible for the tepid effect in the later part of the evening. Ethel Barrymore, as the princess who claps a naughty eye on the young matador in the Akins play, is, as ever, an attractive figure, and the newcomer, Jose Alessandro, is a talented and engaging leading man. The rest of the company that Hopkins has assembled is pretty sour. The Maugham piece has fared much better in this respect. The cast, headed by Charles Cherry, Violet Kemble Cooper and Louise Closser Hale, is exceptionally good.



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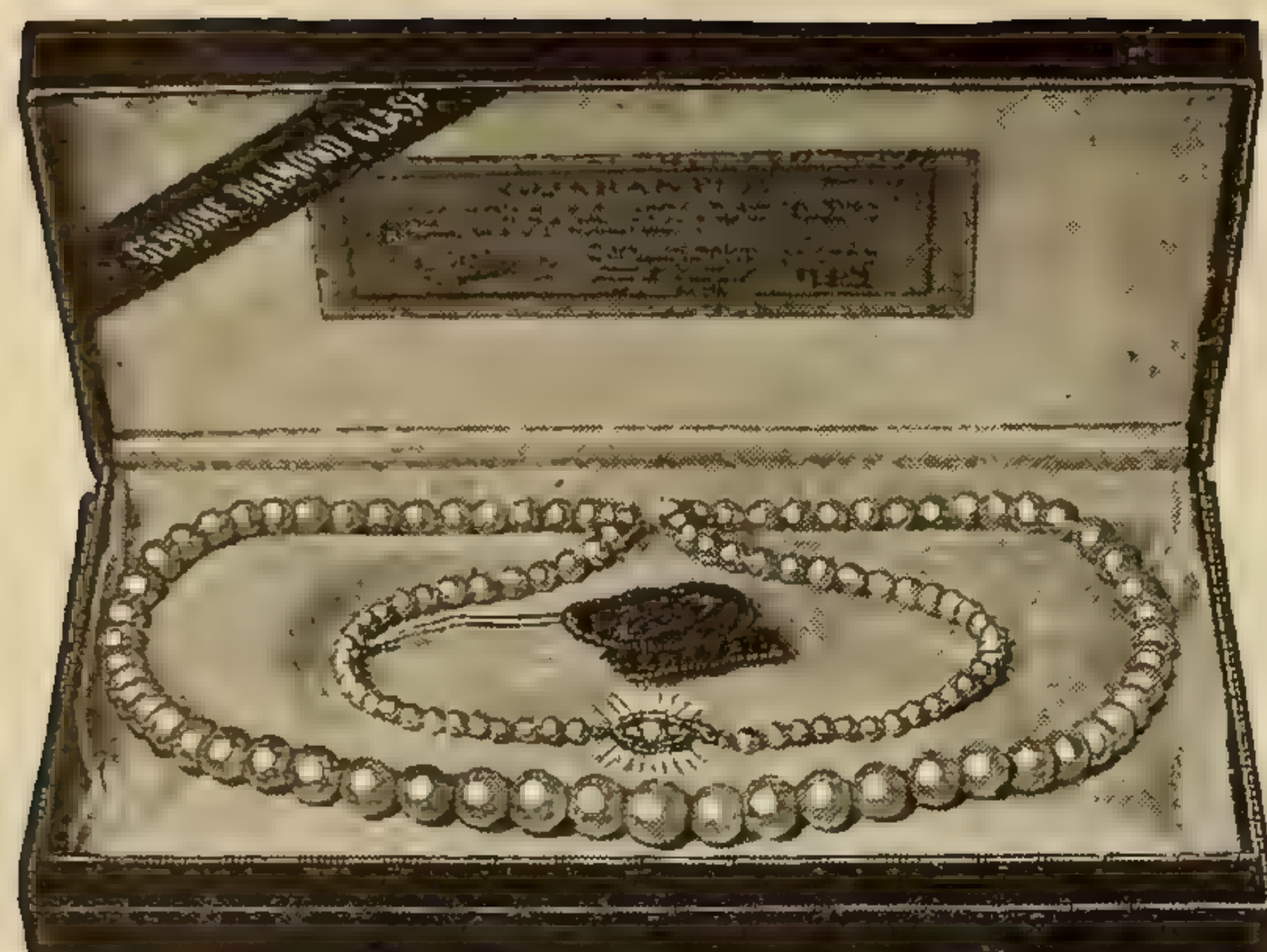
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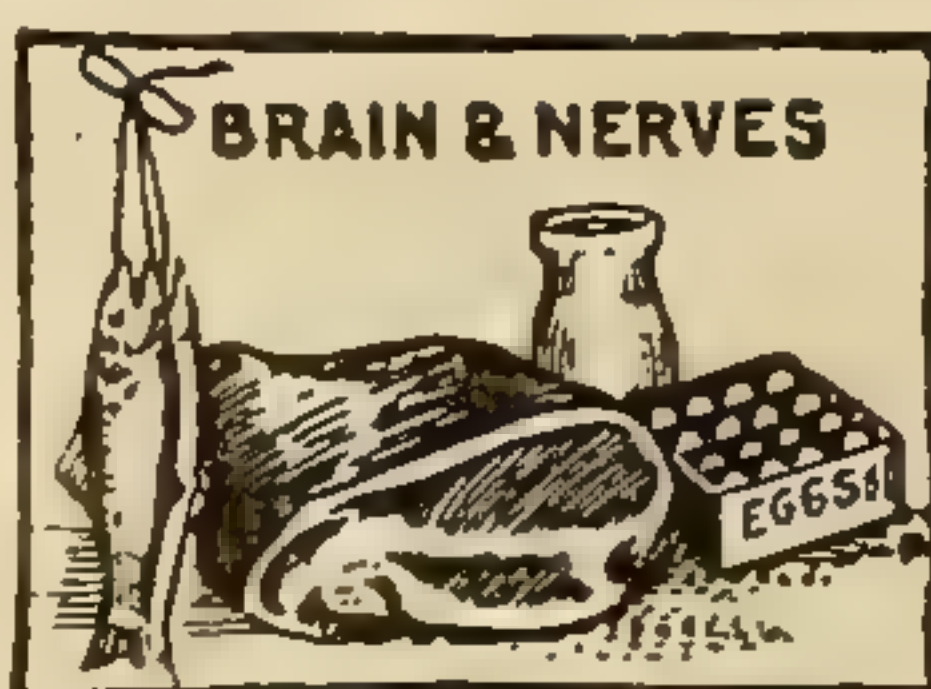
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## Clubs are Trump

—From page 33

the matter of social and professional supremacy is still in question. I am content to leave it a toss-up. It would indeed be an intrepid Paris who, living in the same county with these bevy of beauties, would dare to laud the excellence of either.

Without acknowledging any polygamous tendencies I can but say "how happy I could be with either were the other dear charmer(s) away."

Though Clair Windsor, dogged as she is by her true name of Ola Cronk, of Cawker City, Kansas, is a member of "The Regulars," I can still believe Miss Priscilla Bonner's statement that the club is serious sometimes and frivolous at others.

Pauline Garon is another whom I cannot imagine as taking kindly to books although the club has a circulating library. Rollicking Kathleen Key never struck me as being anything but a flapper par excellence who is quite willing to get her ideas of current literature from book reviewers.

"We are very serious," Miss Bonner said, "although we are sometimes frivolous. We are interested in the profession and by keeping up in our reading we are able to know what parts are best suited for whom."

The Y. W. C. A. operates a club in Hollywood, "The Studio Club," but sundry excursions to the place have convinced me that it is more of a thing of expediency than either of the other two.

The seriousness of the Studio Club girls is belied by their moviesque appearance. I imagine ardent swains are unable to do their stuff with much gusto until they have left the club's ascetic confines far behind. Perhaps then seriousness slips into gaiety akin to that characterizing members of "Our Club" and "The Regulars." But there is something so chilling in the catalytic "Y. W. C. A.," the Studio Club's guiding star.

In addition to these there are many other clubs in Hollywood maintained by film folk, not counting those whose generic name is "pressing."

The motion picture directors have theirs. And aping the men for whom they do leg and lip service, the assistant directors are also banded together.

The cinematographers, which is Hollywoodiana for cameramen who get so much salary plus so much mention in the film titles, cut quite a swathe in silver screendom. Their recent party at the Biltmore in the golden ballroom quite surpassed some of Cecil De Mille's affairs which some may interpret one way and others, another.

But the bell-cow of movie clubdom is The Writers', Inc., although to be as

# Motion Picture Directory

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Richard Barthelmess Productions, Inspiration Pictures, 565 Fifth Avenue, New York City.

Edwin Carewe Productions, Associated First Nat'l Pictures, 619 Pacific Finance Bldg., Los Angeles, Calif.

Allen Holubar Productions, Union League Bldg., Third and Hill Streets, Los Angeles, Calif.

Thomas H. Ince Productions, Ince Studios, Culver City, Calif.

John M. Stahl Productions, Mayer Studio, 3800 Mission Road, Los Angeles, Calif.

Norma and Constance Talmadge Productions, United Studios, Hollywood, Calif.

Maurice Tourneur Productions, United Studios, Hollywood, Calif.

Laurence Trimble-Jane Murfin Productions, Associated First Nat'l Pictures, 6 West 48th Street, New York City.

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Charles Ray Productions, 1428 Fleming Street, Los Angeles, Calif.

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Rex Beach Productions, United Artists Corp., 729 Seventh Avenue, New York City.

Charlie Chaplin Studios, 1416 LaBrea Ave., Hollywood, Calif.

D. W. Griffith Studios, Orienta Point, Mamaroneck, N. Y.

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clever as they are reported to be, members should have insisted that the organization be officially known as "The Writers' Ink."

"The Writers'" clubhouse at 6700 Sunset boulevard is the melting-pot of motion-picture clubdom. Here scenarists, directors, publicity men, all hands wielding quills, other than those of the toothpick variety, foregather and sing their own praises when they are not raising their voices in Hollywood's intramural hymn, "I Knew Him When—"

The club was founded years ago by the Screenwriters' Guild. No one, save a guaranteed, brass-bound, non-refillable author could then win membership. Hence scads and scads of money were collected from such pseudo-scribblers as publicity men, newshounds, and so forth, for associate memberships.

At the present time the associate members have equal suffrage with the more gifted screenwriters, gaining it by

pulling just what the camel did to the Arab, and associate memberships are a thing of the past.

Thompson Buchanan is president of The Writers'. Jeannie MacPherson, Doug Fairbanks, Charlie Chaplin, the DeMilles, in fact anyone in picturedom who is anything, and many who are not, are members.

Members can sign checks for meals at The Writers', a very convenient privilege, the playwrights assure me.

The Writers' is all that any club should be. It gives a revue every year; has pool tables, a bulletin board, a clerk with an English accent, a list of posted members, as well as a properly aesthetic if somewhat murky atmosphere.

One almost expects to walk into a shrine every time a corner is turned, to find the faithful salaaming before a Smiling Blah, deity of title-writers and scenarists, surmounted by a motto in gleaming gold of "Ars Gratia Artis."

¶ *The Earnestness of Mr. Ray—From page 51*

## Charlie, Be Yourself

*The Girl I Love.* Ray wanted to buy, from Selig, some years ago, the screen rights to *The Old Swimmin' Hole*. To do so, he was obliged to buy also the rights to *Down to Old Aunt Mary's* and *The Girl I Love*.

He was not concerned with the latter until recently when he read it one day and saw its charm. He read it again and again until he began to see it as a motion picture. He works that way—considering carefully every step; nothing hurried, nothing impulsively or suddenly accomplished. He made *The Old Swimmin' Hole* first, you remember; and it was a fine picture. Sometime later he did *The Girl I Love*, which was even finer. *The Girl*, he says, is supposed to have been Riley's own sweetheart. The poem was withdrawn from the editions of his works.

Mr. Ray is elated—I quote him—over the receptions given him in the cities he has played. He plans to open *The Girl I Love*—not a motion picture—in New York in several months. The date has not been set. *The Courtship of Miles Standish*

will be his last picture for almost a year.

I have met him only once. I don't pretend to give you the impression of him that a Californian, one who has seen him in his very own home, could give you. I see him as you would see him if you met him. I'm entirely unprejudiced. I've thought, ever since *The Coward*, that he is an inspired actor; that *The Girl I Love* approached greatness. I shall be right there when *The Courtship of Miles Standish* has its Manhattan premier. But of the screen people I have seen, Charles Ray seems to me to be the least inspiring personally. Shy; pathetically eager to be liked; but self-conscious in his determination to live up to his ideas of what a great man should be—which is never, under any circumstances, himself.

He has a curious voice. It is peculiarly monotonous, and almost reproachful. His mouth droops fretfully at times. He is most likeable when he smiles.

Out in his home in Beverly Hills, he has a bathroom done in black. I wonder if he will ever grow up?

¶ *The Screen's Matrimonial Successes—From page 74*

## Their Severest Critics

Charlie's career.

Harold Lloyd had, one suspects, held similar hopes for his bride, Mildred Davis. For awhile she was as delighted as a child with her impressive home, her \$7,000 rugs and her fancy walnut bedroom suites. But she has teased Harold into letting her go back—hence the news of the latest contract. But that isn't preventing her taking an enthusiastic interest

in the lovely new home at Beverly that Harold is building.

Mrs. Milton Sills is English, like many of the screen wives, and the mother of a little girl. They live in Hollywood and, it is whispered, Mrs. Sills opens and answers all hubby's fan mail.

Mrs. Roy Stewart writes and paints. The Stewarts have a place in Hollywood,



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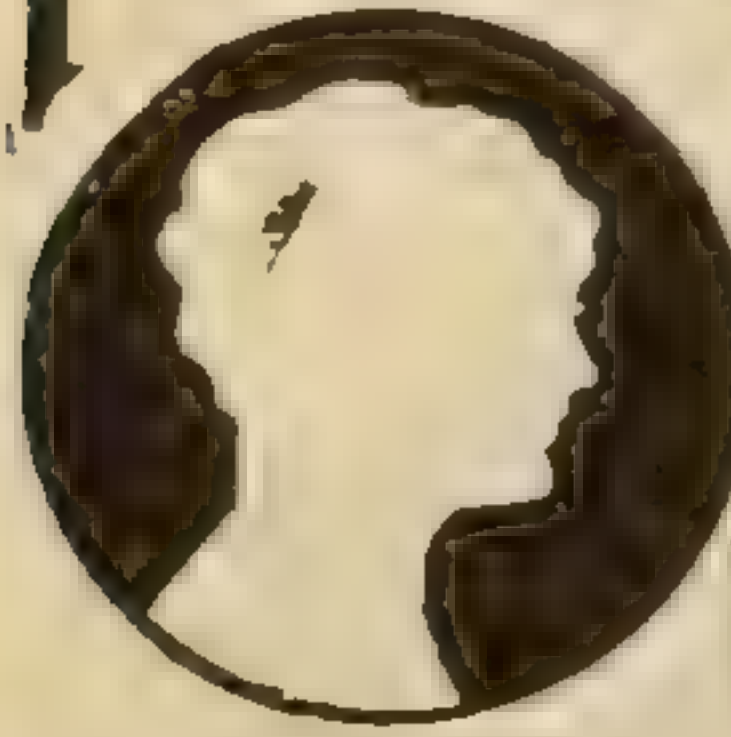
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but they also own property in Mexico, where they contemplate building a hacienda for retirement some day.

### Some More Matrimonial Successes

MRS. WILL ROGERS presides over a magnificent home at Beverly and is the adoring wife and mother of three husky children.

Conrad Nagel also possesses a young wife, who can placidly and unemotionally witness Conrad making professional love to screen sirens without a quiver. Indeed, Conrad has been playing Paul in Elinor Glyn's *Three Weeks* with Aileen Pringle as The Lady, which is enough to start any wife worrying.

Sessue Hayakawa has the most ador-

able little Japanese wife, whose home is an instance of perfect housekeeping. She was on the screen for years as Tsuru Aoki. It is said that Mrs. Hayakawa keeps her servants longer and secures better service from them than any other film star's wife.

The Thomas Meighans have been married many years. Mrs. Tommy Meighan was Frances Ring of stage fame, and Tommy was once her leading man. But she has submerged her interests in those of her popular husband.

Walter Hiers was recently married to a non-professional.

So much for successful celluloid matrimony! Here, at least, are the recordable instances of sixteen prominent players who seem to have mastered its problems.

¶ *Film stars are in reality twins—From page 58*

## Twin Stars

unfortunate to feature in a motor accident about a year or so ago. She incurred a deep scar on her right cheek. She thought for a while that her screen career was ended, that she could never appear before a camera again. But plastic surgery solved the problem.

Another famous film star was quite dreadfully burned about the face and arms, when her motor car took fire. The accident was kept under cover, and the star went to Vienna as soon as the burns healed. There her doctor, a famous surgeon, offered in her

name the sum of three thousand dollars for enough skin to graft on to the star's face, to cover the scars. The Viennese girls fairly fought for the chance to earn that amount of money, which at the rate of exchange meant a real fortune. The operation was successful, and the only sign of the grafting that is visible is a slight tightness about the left side of the mouth, when she smiles.

Yes, they're many-sided personalities, these stars, and every angle has a meaning all its own. Twin stars, here's to 'em, and may they never be eclipsed!

¶ *Doings of the Movie Play Boy—From page 43*

## The Legends of Mickey

the letter aside, "Mickey Neilan wrote that one."

As an independent producer, Mickey failed to make a go of it and his studio always tottering on the verge of bankruptcy. For one thing, Mickey was such a poor business man that he usually hired anyone who needed a job, whether he happened to have a place for him or not. The sheriff haunted the gate of his studio, with the persistency of the proverbial wolf at the door. Naturally, the sheriff, like everyone else, soon counted Mickey one of his best friends.

Neilan was called suddenly to New York. On his way East, he telegraphed his studio representative: "How is the sheriff?"

Back came the answer: "He hasn't reported today."

Mickey was worried. The next day, another telegram arrived at the studio: "Has the sheriff come back?"

The answer was: "He's at the gate."

Back flew another telegram: "Take him in and feed him. Kind regards."

At one time, Mickey worked for a company which was selling stock in Wall Street. And the state of the stock was an anxious one to the officials of the organization. As usual, Mickey went ahead and engaged a large cast of players. Following his usual policy, he took pains to engage capable people who needed the money. And Mickey saw to it that they were well paid.

One day, he lined up his cast in the studio yard for a still picture. It was an expensive and high-salaried group. All of a sudden, he saw the general manager coming across the lot.

"Break up!" Neilan shouted to his friends. "Break up before he sees you, or the stock'll go down!"

When he is surrounded by his players,



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cameramen and assistants, Mickey is the kindest and most considerate of directors. But when an executive, an efficiency man or a "higher up" in the company appears on his set, the Irish in Mickey rises to the surface and overwhelms him.

At the studio, Mickey was particularly annoyed by a manager who had a habit of "snooping" around his set. And so Mickey looked around for a way to let the manager know that his appearance wasn't welcome.

Therefore, he instructed the studio orchestra to strike up an old tune called "The Mosquito's Parade" every time the "snooper" came within hearing distance of the music. And Mickey, upon spotting the offender, struck up a solemn dance.

The farce went on for months. No matter whether the particular scene happened to be tragic or gay, simple or thrilling, the manager always found Mickey doing his dance to the tune of "The Mosquito's Parade." It was impossible for the manager to catch him off guard. Every time, he paid a call on Mickey, the same strange farce was going on.

To this day, it isn't safe to hum "The Mosquito's Parade" in certain executive offices.

And now Mickey is directing Mary Pickford again. It's a fair arrangement. Mary is half Irish herself.

**Wherefore Art Thou Romeo**  
—From page 61

They will it, especially for Juliet, who really was a flapper knowing little less of life than those of the present day. The speeches which the censors will cut out prove that.

The public will stand for hips on the hoop-la-lahs who yodel in front of the Diamond Horseshoe but there is nothing cinema stars can use for youth if theirs be spent.

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"YES-MEN" will argue that both Norma and Mary are hipless—that, for their years of screen playing, they are a pair of slim princesses. But they forget the babbitts of the rabble which pays its roubles. The rabble reasons that girls who have been in the public eye as long as this twain of prospective Juliets should cultivate hips and settle down.

The rabble's oft-flouted intelligence will not permit Norma and Mary to be flappers.

Laugh that off, yes-men! Suppose Norma and Mary go through with their plans, nothing but a photographic marvel and a whooping big production cost will have been attained.

Shakespeare did not rely on gorgeous

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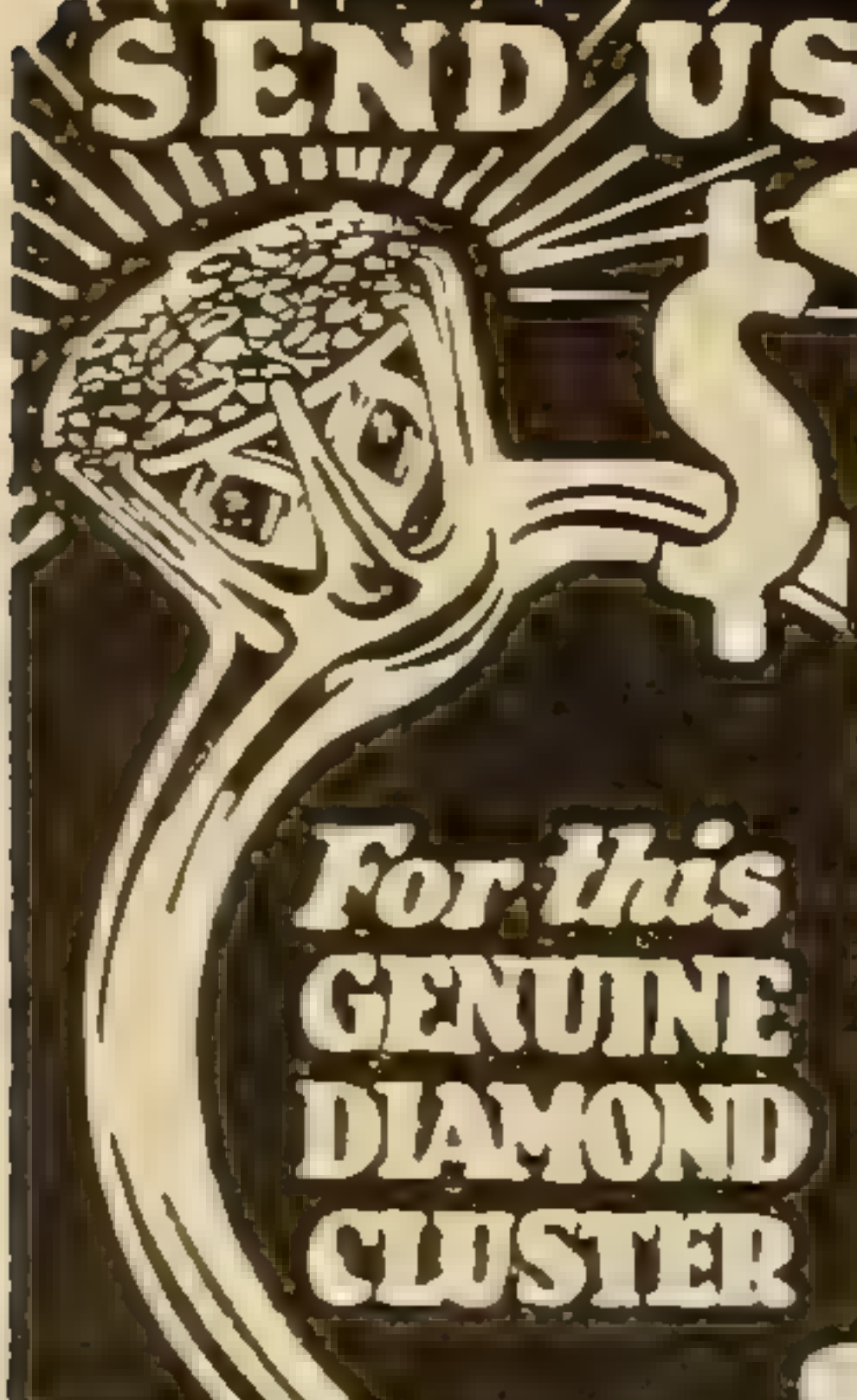
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To get anything like the same effect he achieved, the film version of *Romeo and Juliet* will be full of titles, long titles, beautiful titles and every one knows what will happen then to the action of the film. It will be retarded. Many of the beautiful love speeches will have to be transposed into the argot of the day.

Otherwise there will be many patrons who will be unable to understand what it is all about.

Take the passage in Scene II, in Capulet's orchard where Juliet soliloquizes, as an example:

*Gallop apace, you fiery footed steeds,  
Towards Phoebus' lodging; such a waggoner  
As Phaethon would whip you to the west--*

What exhibitor would stand for that? How many flapper lips would curl in derision at such a line? They'd all clamor for something like this:

*On your way, bozo, burn it up  
To Little Phoebe's hang-out; such a shover  
As my man Pat would knock you for a  
loop--*

### Romeo and The Censors

AND I shudder to think what the producers and censors will do to the plot of the tragedy. Its against the rules to kill off both hero and heroine. Anything like suicide is distinctly out. They'll probably have Romeo and Juliet go to sleep in each other's arms and dream about the nasty medicine they took, waking up for the final close-up, happily titled:

"Why it was nothing but a dream!"

But I suppose that both Norma and Mary will go through with it although in the filming they are sure to find--

*--never was a story of more woe*

*Than this of Juliet and her Romeo.*

At any rate Shakespeare will have been discovered.

## Little Journeys to the Homes of Stars

—From page 71

me if I like circuses," he said. "If you do I'll punch you in the eye. I'm fed up--fed up with animals, fed up with all that sort of rot. In every picture I ever played in they have me running away from home with a pig under my arm. I loathe playing with my pets. I killed a cat once. I have a great aversion for my mother and father and find it increasingly difficult to be civil to my grandmother. I like to read--I prefer Freud. My ambition is to grow up and murder my press agent."

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# Book Reviews

—From page 95

**A LOST LADY**—Willa Cather (*Alfred A. Knopf, New York*). In *A Lost Lady*, Willa Cather gives us a character study of a tepid Emma Bovary of the prairies. Somewhere between Omaha and Denver Captain Forrester and Mrs. Forrester occupied a position of envied prominence in the pioneering town of Sweet Water which snuggled up along the main line of the Burlington Railroad. The Captain was twenty-five years older than his pretty wife; temperamentally he was that many centuries removed from her. He was slow, heavy and honest; she was swift, volatile and weak. Duty and pleasure wedded. Many shadowy figures passed between these two; not too reputable messengers from the world which Marian Forrester desired. It is the story of the steady retrogression of a soul born to be lost. She could not be saved because she would not save herself. There is less to admire in her than in Emma Bovary, who at least had the mad courage of her passions. There is a heavy and aching sense of frustration about the story. We feel a great soul is due to be born, but it is not. Why could Marian Forrester not have been made of firmer stuff? The gesture, the manner of greatness—but behind it all is only a weak and ineffectual soul.

The story is written with a commendable artistic repression. The story is not labored and weighted with detail. It moves along swiftly and truly. Both background and episode are etched with a fine sense of suggestion.

**JANET MARCH**—Floyd Dell (*Alfred A. Knopf*). "Sex is the thing," says Floyd Dell, and turns from *The Moon-Calf* to *Janet March*. But Janet is Felix grown healthy, and health divides their sex-governed world in two.

The Marches are the first family of St. Pierre, by reason of the great wealth accumulated by Andrew March in the early days of the Mississippi town's history. Bradford March having grown up in awe of his father's wealth and fame resolves to rear his daughter Janet more as a friend than an obedient follower. As Janet matures she finds herself drawn more to her cousin Pat and her "petting" friends than to the parents who offer her their companionship. After some adventures Janet finally goes to live with Roger Leland, for whom she had been working. Here at last she finds her happiness.

This treatment by Mr. Dell of the problem which interests and intrigues both parent and adolescent skulking temptress Sex—is interesting both because the ease of style, the fearless realism with which it is treated and the commanding and absorbing importance of the subject.

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# A MESSAGE TO SCREENLAND READERS

By

*Madame Berthé*

I have had so many women ask, "How can I destroy superfluous hair without any possibility of injuring the skin?" that I know the readers of Screenland also are interested in an answer to this question. Having devoted all my time for the past fifteen years in making a special study of superfluous hair—its cause and cure—I can frankly and honestly tell what I know about it, and enable women not only to remove temporarily, but actually destroy superfluous hair. The method I recommend is inexpensive and absolutely harmless.

The main thing for you to remember is to avoid preparations which merely remove the surface hair and thus throw the strength back into the root. Such is the action of ordinary sulphide depilatories, pumice and the razor.

It is essential that whatever preparation you use you be certain that you see the roots after taking the treatment. A noted physician advises that even if a preparation could be invented to dry up the secretions which nourish the hair, it would naturally dry up the secretions which nourish the skin. That would destroy the skin. A drug could not have such a selective action. Remember, if you attempt to starve the hair cells, you necessarily starve the skin cells and destroy the skin.

In using ZIP, however, you use no harmful drugs, but you gently lift out the roots with the hairs (they are there for you to see) and thus destroy the growth, at the same time leaving the skin soft and smooth, really adorable.

I shall be glad to answer any questions any readers of Screenland may desire to ask me.

"ZIP is delightful, actually destroying the growth with the roots, simply and absolutely without any irritation. I recommend ZIP"

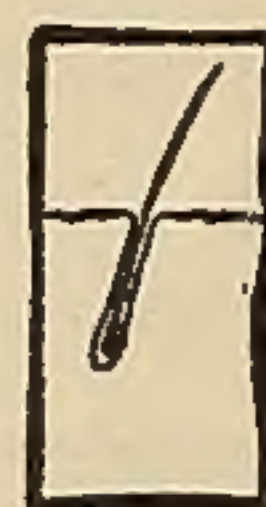
IRENE BORDONI.



# ZIP

**IT'S OFF  
because  
IT'S OUT**

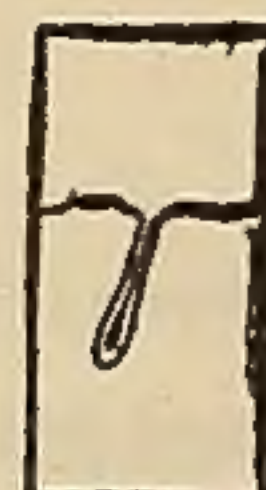
## Superfluous Hair GONE!



Showing cross-section of hair and root.



Shaving or pumice takes off only the surface hair, leaving the roots to thrive.



Ordinary depilatories remove only surface (chemical shave) and throw the strength back into the roots.



Tweezers force the hair out and break it off above the roots, irritating the hair duct.



The electric needle often fails to strike the root and is apt to mar the skin.

Your happiness, like every woman's lies in your being attractively beautiful.

You may have eyes radiant with love; cheeks reflecting the bloom of youth; lips simulating the perfection of the rose bud. And yet a single unwanted hair will be a blemish so prominent that it will mar your charm and your happiness, and be a shock to your friends.

### ASK YOUR MIRROR

Look in your mirror and ask yourself whether you can afford to ignore these objectionable hairs on your face, arms, underarms, back of neck, and limbs, or shaggy brows. Can you longer neglect to use a method which really lifts out the hairs with the roots, gently, quickly and painlessly and thus destroys the growth? Such is the action of ZIP and it accomplishes its work with astounding effectiveness. So different from ordinary sulphide depilatories which merely burn off surface hair and leave the roots to thrive.

### THE MODERN WAY

You want to be modern in beauty's requisites and you will profit therefore in learning to distinguish between ZIP and earlier methods (tweezers, shaving, electrolysis, depilatories and pumice). Your superfluous hair is too serious a matter to tamper with.

### SCIENTIFICALLY CORRECT

You will economize by paying a little more and using a preparation which will actually destroy the growth; one which is guaranteed absolutely harmless to your skin; contains no injurious drugs; is easily applied at home and delightfully fragrant; leaves your skin as soft and smooth as a babe's; and above all is acknowledged by experts as the scientifically correct method.

### FOR SALE EVERYWHERE

Guaranteed on money back basis. Ask for ZIP Treatments at Your Beauty Shop Treatment or FREE DEMONSTRATION at my Salon Specialist with

*Madame Berthé*

JEAN JORDEAU INC.

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ZIP, being applied warm, temporarily opens the hair ducts and gently lifts out the roots with the hair.



FREE BOOK and FREE SAMPLES Massage Cream and Face Powder with My Compliments, Guaranteed not to grow hair.

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Please send me FREE samples of your Massage Cream and Face Powder, and your FREE book "Beauty's Greatest Secret" in which leading actresses tell how to be beautiful. (Please print your name).

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Address .....

City and State .....



"Venida rules the waves"

## VENIDA NETS WEAR LONGER

Just one way to know how good a hair net can really be—next time buy a Venida. Made of long, selected human hair, fine sheen and perfect color, really invisible. Extra long wear—for they have fewer knots and therefore fewer breaking points.

2 for 25c—single or double mesh, cap and fringe shapes

Invisi.

Medium Brown

# VENIDA

Self Conforming  
CAP-SHAPE  
NET

REAL HAIR  
For Women Who Care



Now!

A truly perfect  
aid to your beauty

At last a really perfect vanity box, a really perfect gift, too—the Djer-Kiss Two-Fold Compact! It contains Djer-Kiss Rouge and Face Powder in compact form—and two mirrors. With this new aid to beauty, *Mademoiselle* may see her Rouge, her Face Powder and herself—all at the same time.

Yes, two mirrors! The unique and exclusive Djer-Kiss reducing mirror which reflects the *whole* face at a glance. A detail mirror, too, which reflects any part of the face.



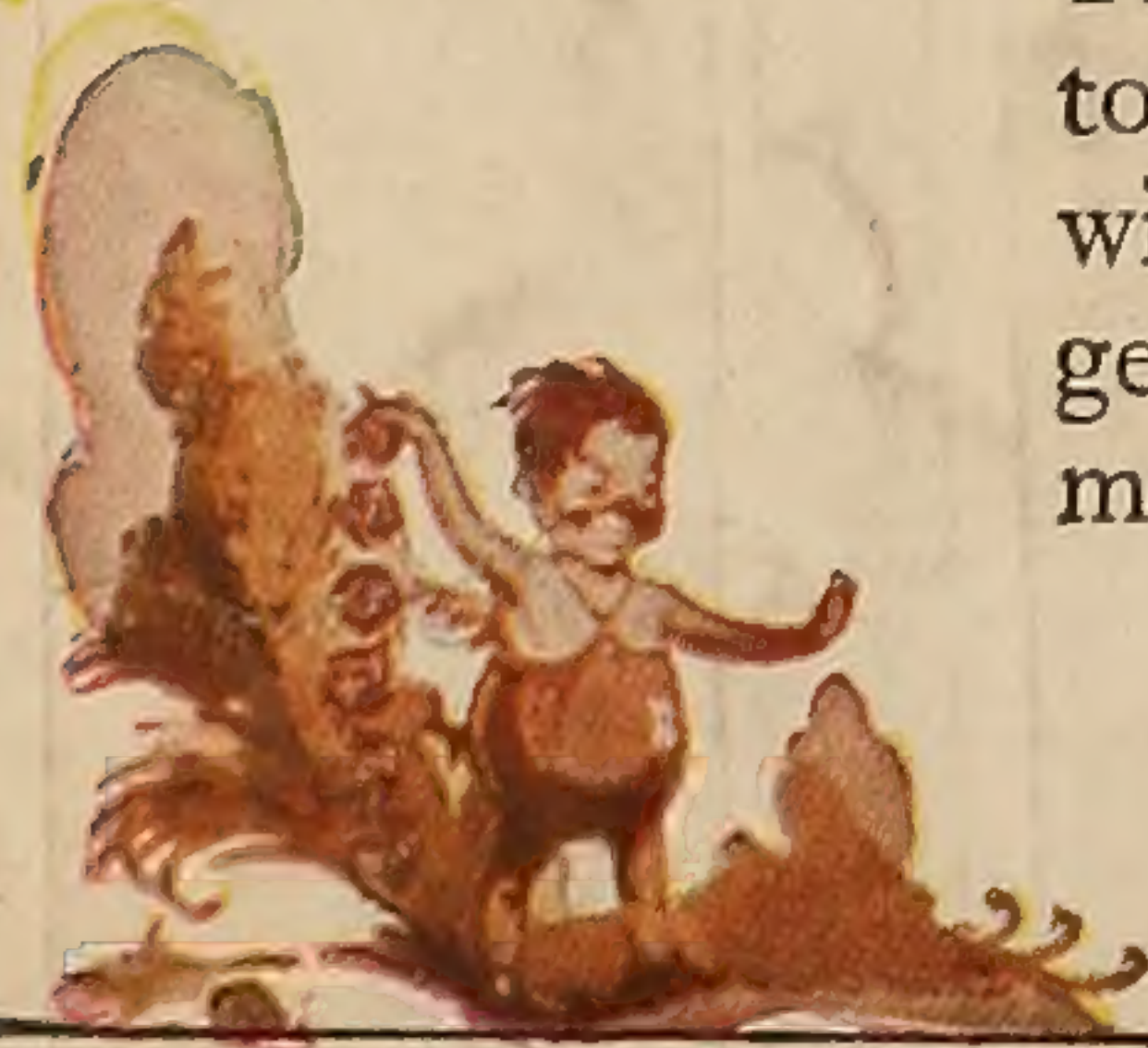
## Perfume wisdom from the Continental Elite

“SHE who would achieve, in the *toilette*, a harmony quite perfect will choose a subtle French *odeur* and permit that single fragrance to grace each need of her dressing hour. One fragrance only.” That is the Continental law of perfume use.

How, then, may *la dame Américaine*, in the distinction of her own *toilette*, walk hand in hand with the chosen of Europe? How, indeed, except that she choose Djer-Kiss; *Parfum Djer-Kiss*—which breathes alluring secrets of romance *Parisien*; except that she employ those many Djer-Kiss toilettries which bear, all, the fragrance of this same French *odeur*.

Her Face Powder, her Rouge, her Creams, gently they will carry the French fragrance of Djer-Kiss. So with her Talc and her Sachet. Toilet Water and Soap, too, all will be fragrant of Djer-Kiss—each will whisper of charm and gaiety *Parisien*. Together they will bring to *la toilette finie* a harmony indeed French and indeed fashionable.

The flower show  
at Cannes—an  
annual festival;



Send for Monsieur Kerkoff's Parisian Paquet

In return for merely 15c Monsieur Kerkoff's importateurs will send to Madame their Parisian paquet containing dainty samples of Djer-Kiss Parfum, Face Powder and a miniature satin Sachet-pillow. Address Alfred H. Smith Co., 30 West 34th Street, New York.

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